

COMPLIMENTARY
12th ANNIVERSARY ISSUE

MARINE ART NEWS



What's Inside:

- Latest News from Today's Premier Marine Artists, Learn What they're Working on in their Studios right now
- Latest Marine Art Sales & Prices
- Marine Art Exhibitions Across the Country
- Upcoming Auctions
- Book Reviews

Just Off the Artists' Easels. . .



Don Demers (b. 1956)

The Windward Turn, K-Class Yachts on Long Island Sound, 1907

Oil 24" x 36" \$38,000



Neal Hughes (b. 1952)

Island Bell

Oil 22" x 28" \$14,000

Information on purchasing the Artwork pictured in the *MARINE ART NEWS* may be obtained by contacting the Publisher, J. Russell Jinishian at (203) 259-8753 or rjinishian@optonline.net

Still Wet. . .



A.D. Blake (b. 1951) *Light Airs, the Schooners DAUNTLESS, COLUMBIA and SAPPHO Race on Long Island Sound During the New York Yacht Club Cruise of 1871* Oil 30" x 40" \$60,000



Keith Reynolds (b. 1929)
\$9,500

Reflections on a Summer Morning

Acrylic 16" x 28"

Christopher Blossom Now & Then...



Christopher Blossom (b. 1956)

Long Passage, Clippership CHALLENGE, 1851

Painted in 2012 Oil 28 x 36" \$38,000



Christopher Blossom (b. 1956)

December Moonrise Over Main Street, Nantucket c.1842

Painted in 1984 Oil 24" x 36" \$45,000

News From the Artists

This has been an exciting period, as always, in the field of marine art, with exhibitions, contests, and marine art events taking place in venues across the country and around the globe. So let's get right to the news. We'll start with the **American Society of Marine Artists (ASMA)**, whose 15th National Exhibition has been traveling to museums around the country to rave reviews. It contains the paintings, sculpture, scrimshaw and prints of 122 members of the Society. Between its opening in 2011 at the **Cornell Museum of Art and American Culture in Delray Beach, Florida** to its final stop at the **Minnesota Marine Art Museum** in historic **Winona, Minnesota** in July 2013 it will have traveled 6,000 miles to eight museums, bringing first class Marine Art to places like **Mobile, Alabama**, on to **Midland, Texas** and **Stockton, California**. As current Society President, **Russ Kramer** commented, "What you see in these exhibitions is an unbroken line of marine artwork stretching back through the centuries. This exhibition proves that the field is as vibrant and energized as ever, and will thrive for many centuries more." Amen to that!

With 530 members representing all 50 states, the Society continues to prosper and grow. This year it named **Richard Loud** and **Lisa Egeli** to its inner circle of "Fellows" of the Society, and after an extensive portfolio review, admitted 5 new signature artist members, these being **Nello Lush**, **Dana Malcolm**, **Tom Nielsen**, **Morgan Samuel Price**, and **John Tayson**. Congratulations to all!

Artists interested in submitting an application for membership in the Society can visit the Society's Website: americansocietyofmarineartists.com. In addition to meeting with your fellow artists once a year at the annual General Meeting (held last year at **Mystic Seaport in Mystic, Connecticut**, and scheduled to be held in October 2013 in **San Diego, California**--home of the **San Diego Maritime Museum**, the **HMS Rose** aka **Surprise** used in the "Master and Commander" movie starring **Russell Crowe**, and the **Naval Seals Training**

Center) you also become eligible to participate in various regional exhibitions.

Fans of marine art on the West Coast will be happy to know that the Annual Marine Art Exhibition is being held this year for the 20th year at the **Coos Art Museum in Coos Bay, Oregon** from July through September. (Visit coosart.org.)

In keeping with ASMA's education mission to "Promote Marine Art and Maritime History" it has undertaken an ambitious project in conjunction with the **United States Navy** to use the skills of its artist members to help the Navy



John Whorf (1903-1959) *Coming Ashore* Watercolor 13" x 17" \$15,000
Along with Winslow Homer, Whorf is considered one of America's greatest watercolorists.

celebrate the bicentennial of the **War of 1812-1815**. The initiative accessed through the Website: www.ourflagwasstillthere.org, is being overseen by **Captain Chris Christopher** who is heading up the Navy's 1812 efforts at the **U.S. Navy's Naval Heritage and Heritage Command** in **Washington, DC**. This is a complicated project that has been a year in the making in conjunction with the ASMA Exhibitions Committee Chairman, **Charles Raskob Robinson**. This Web site gives viewers access to the special video *The Naval History of the War of 1812 Illustrated*, which tells the story of the war through artwork by Society members **Paul Garnett**, **Patrick O'Brien**, **Jim Griffiths**, **Henry Egan** and others in addition to artwork supplied by the **U.S. Naval Institute**, the **U.S. Naval Academy Museum** and the **Constitution Museum**. The video itself is narrated by Society artist member **Del-Bourree Bach**, who lent his other skills as a professional opera singer and voice-over narrator. The Navy sees this presentation as a key part of its effort to not only cele-

brate its role in the War of 1812, but to emphasize the importance of the U.S. Navy in today's world. The Society has also organized an exhibition of artwork related to the war to be displayed at the **Buffalo History Museum in Buffalo, New York** from September 2013 to January 2014, then at the **Connecticut River Museum in Essex, Connecticut** and on to the **Lake Champlain Maritime Museum in Vergennes, Vermont**.

Patrick O'Brien (see back cover) has dedicated himself to the complex task of recreating American naval battles from the American Revolutionary War and the War of 1812. These kinds of paintings demand thorough understanding of how massive ships were rigged and handled during battle, involving meticulous research into 1) the specifics of a particular engagement, including which ships were present, and the time of day, 2) the wind and sea conditions, 3) how the ships were armed at a particular moment and, 4) when exactly they came together—from what angle and to what end. It's no wonder that more artists don't take on this difficult task. O'Brien was recently honored with the **National Maritime Historical Society's** Distinguished Service Award at a special dinner held at the **National Press Club** in **Washington, D.C.** Original paintings by artist **John Barber**, **Tim Bell** and

Marc Castelli were also on display during that evening. Readers of *Sea History Magazine* Spring 2012 issue will have seen a full spread on Patrick and his remarkable paintings. *Sea History's* summer issue also featured Patrick's painting of the Coast Guard Cutter *Surveyor* being attacked by the British in a nighttime battle during the War of 1812. The painting was specially commissioned from the artist by the *U.S. Coast Guard*.

Patrick also tells me that he was invited to speak at the prestigious **Society of the Cincinnati** in **Washington, D.C.**, founded by **American Revolutionary War** officers, including **George Washington**, to help preserve the history of the American Revolution. The officers named their group after the Roman warrior Cincinnati, whom they admired. The city of Cincinnati was actually named by a member of the Society. Today, the Society has a beautiful building along **Embassy Row**, and houses a first rate library relating to the

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Revolutionary War.

The United States Coast Guard's own barque *Eagle*, formerly SSS *Horst Wessel*, was prominent in the Tall Ship parades last year. Based in New London, Connecticut, home of the U.S. Coast Guard Academy, she sails and trains cadets in the old fashioned riggers of the sea. Virginia artist **John Barber** was commissioned by **Norfolk Festevents** to paint her to commemorate **Virginia Op Sail 2012**. Many people don't know that the U.S. Coast Guard still operates a program for artists to document their service, started by artist **George Gray** in whose name an award is given each year at the annual exhibition. Most recently this was won by past ASMA President **Bob Semler**, who writes me that he won the award previously in 1988 and '89, and here he is 23 years later winning it again. It just goes to show that good art never gets old.

John Barber's painting of the *Eagle*, "And Our Flag was Still There," depicts the ship under full sail, followed by a replica of the *Susan B. Constant*, the original flagship of the English Virginia Company, which founded the Jamestown colony. In the background are visible the U.S. *Enterprise* and the U.S.S. *New York*. Both prints - \$175; and posters of the painting - \$35, are available through www.opsail2012virginia.com.

Reports from **England** indicate that the **Royal Society of Marine Artists (RSMA)** is continuing to flourish. While they don't have an ambi-

tious exhibitions schedule like their American counterpart, their annual exhibition at the **Mall Gallery**, just down from **Buckingham Palace**, is the highlight of the marine art world in London each year featuring over 300 paintings by United Kingdom's premier marine artists. This year's exhibition is scheduled to be held from October 16-27. More information can be found at rsma-web.co.uk.

The recent issue of *British Classic Boat Magazine* had an interesting article entitled *Inspired Canvas*, where members of the Royal Society and the **Wapping Group of Artists** were asked to identify artists or marine paintings that have influenced or impressed them. Among the artists singled out for praise were Americans **Charles Robert Patterson** (1878-1958), and **John Singer Sargent** (1856-1925), Frenchman **Eugene Boudin** (1824-98), Englishmen **Thomas Somerscales** (1842-92), and **Edward Seago** (1910-74), and contemporary American marine artist **Don Demers**.

While past Society President **Geoff Hunt** is well known for his covers of the **Patrick O'Brian** series of seafaring novels, he's also been engaged in a number of other projects. His newest book, *The Sea Painter's World* (see our book page for details) has just been released. He tells us that he has just spent five weeks on a painting commissioned by the *Mary Rose* Trust, a 50 inch painting depicting the moment of this famous ship's sinking. The painting itself was reproduced on a 20 ft. panel placed at the entrance of the new *Mary Rose* Museum,

which opened at the end of 2012. A little more information on the *Mary Rose*: as the favorite of King Henry VIII she was the first ship able to fire a broadside, but was sunk on July 19, 1545 in the Solent while engaged in battle against the French fleet. Her wreck was located in 1970, and pieces of it are on display at the museum.

On another small island, this one in the **Grenadines**, an ambitious project has been undertaken by **Dr. Patrick Chevallier** to create a Web site eventually listing some 3,000 marine artists from the 16th century through the present, with plans to ultimately include images of their artwork, and thousands of links to galleries, museums and individuals involved in the marine art scene. Patrick has broken it down by artist, by period, by theme (from battles to yachting to harbors, etc.) by techniques, medium, and particular ships, etc. As Patrick, who lives on **Palm Island** in the Grenadines, explains, this is not a commercial Web site, but merely an attempt to use the power of the computer to create the Definitive Marine Art Resource. Who would undertake such an ambitious task? Well, as Dr. Chevallier himself says, "This Web site is a pure private initiative of a marine artist with a passion for marine paintings having a kind of Robinson Crusoe-like life on a micro-island of the South Caribbean." You can check it out by visiting www.artandsea.net or the French version artetmer.com.

While there are very few people still alive with direct links to the Great Age of Sail, in fact, our



Don Demers (b.1956)

Light Beyond the Marsh

Oil 26" X 40" \$42,000



Geoff Hunt (b.1948)

*French Ship L'UNITE(Later HMS SURPRISE) About to Engage
HMS INCONSTANT, April 20, 1796*

Oil 19" x 24" \$17,500

friend **Mike Johnson** who's been circumnavigating the globe for the last 40 years, and who at the age of 70 was one of the younger members of the **Society of Cape Horners** – those who had rounded Cape Horn under sail—tells me that while the Society has now disbanded due to lack of membership, 91 year old marine artist **Oswald Brett** still carries on. A native of Australia, he remembers the day in December 1945 when legendary **Captain Alan Villiers** sailed into **Sydney** harbor aboard the full-rigged ship *Joseph Conrad*. In fact, Villiers ended up becoming a life-long friend. While young Brett's parents wouldn't let him go to sea with Villiers at the age of 14, by the time he was 18 he had shipped aboard the freighter *Malaita* bound for **Papua, New Guinea** in the South Pacific. In 1944, he was among the crew aboard the RMS *Queen Elizabeth*, the Cunard Liner which ferried hundreds of thousands of American soldiers to England and Europe. While in England he reached out to and was befriended by England's Poet Laureate **John Masefield**, whose poem "Down to the Sea" is a classic known to all mariners, and **Charles Pears**, one of Britain's leading marine artists at the time. After the War, Brett settled in New York and began his career as a painter. Because his ties to the sea still ran deep, in 1971 the **Columbus Line** made him an offer no marine artist could refuse. He could sail at his whim in

the Owner's Cabin, aboard any ship, anywhere in the world in return for a painting of each of the vessels he sailed on. Over 31 years Brett made 20 voyages, logging well over 240,000 nautical miles. He also was involved in the very earliest days at **South Street Seaport Museum**, when he, **Jacob Isbrandtsen**, **Peter Stanford** and fellow marine artist **John Stobart** would meet in Peter's office downtown as the Museum came into being. Brett's fascinating life has been chronicled in an autobiography soon to be published by **Bruce Stannard's** imprint **Maritime Heritage Press**. (See our book page for details) Still vital, Brett sums up his philosophy this way, "Don't wait for your ship to come in. Swim out after it." For more information on Oswald Brett, Marine Artist visit maritimeheritagepress.com.

John Stobart, himself now 83 years old, continues to paint actively and use his stature as the most celebrated marine artist of our time to help promote interest in traditional art and to use his personal success to help support individual young artists. His **Stobart Foundation** has given nearly \$500,000 to young artists at the moment in their careers when he feels they need it the most, that is after graduating from school and they are just trying to get their start in their careers. His efforts in this regard were recognized last winter in **New York City** by the

152 year old Artist Fellowship. They awarded John and his foundation their Medal of Honor. That dinner was like the Who's Who of the New York art scene. Representatives of the **Salmagundi Club**, **National Art Club**, and every major New York art institution were in attendance. The Artist Fellowship was founded in 1859 as the "Helpful Society," specifically to assist artists and their families in times of bereavement. In 1925 it was renamed the Artist Fellowship, Inc., with its mission to assist artists and their families financially in times of emergency or disability. More information can be found at www.artistfellowship.org.

While John officially closed his limited edition print business in December 2010 after nearly 40 years of creating some of the most memorable marine art prints celebrating the world's maritime history, readers of the **New York Times** may have noticed, in fact, how could you miss it, a full page color promotion by the New York Times Store for a very special print of South Street Seaport, created to help support the National Maritime Historical Society.

In itself, it was a classic nighttime scene of **South Street Seaport** and the tall ships there as they appeared in the late 19th century. It was a very special edition, offered only through the New York Times. John's old friend, past president of the **National Maritime Historical**

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INTERESTING NEWS FROM THE ART WORLD AT LARGE

The art world at large is always a dynamic marketplace, with all sorts of fascinating goings on throughout the year. While some have a direct impact on collectors of marine art, others offer insight into aspects of the often mysterious Art Marketplace—these involve issues of value, ownership, rights to sell works of art, copyright, art as an investment, and much more. For a quick gauge of how the art market is faring in these interesting times, let's take a look at what's happening in the two major auction houses, **Christie's** and **Sotheby's**. The results may surprise you. In fact, while they both reported one of their best years ever in 2011, running virtually neck-and-neck, with **Sotheby's** bringing in \$5.8 billion, and **Christie's**, \$5.7 billion. In 2012 Christie's continued the trend logging \$6.27 billion in sales (up 11% from 2011 which was up 14% from 2010). They sold nearly 700 works of art for over \$1,000,000 each, with 49 selling for over \$10 million a piece. Private sales (those made directly to collectors outside the auction room) proceeds totaled \$1 billion, up 26% in what is obviously a growing arm of the business. Their single highest selling item was abstract painter **Mark Rothko's** (1903-1970) "Orange, Red, Yellow" which brought \$86,882,500.

Sotheby's did not fare so well in 2012, registering only \$5.4 billion dollars in consolidated sales, down 7% from 2011, although they did have several notable successes selling 6 of the top 10 lots sold anywhere at auction that year, including Norwegian painter **Edvard Munch's** (1863-1944) "The Scream" which sold for \$119.9 million, the highest price ever paid for a work of art at auction.

The free spending trend is continuing into this current year with record prices being paid in nearly every collectable category from contemporary, old master paintings, jewelry, books, decorative arts, memorabilia, etc. (see our Sales Results page for details). What's driving this, you ask? Well, take a listen to **Stephen P. Murphy**, the CEO of Christie's, "While we're seeing more investors collecting, there are many more collectors who are increasing their investment in their collections as the explosion in the interest in art, fueled by globalization, facilitated by the technology that increases access to information and images meets the art

that is coming into the market." Translation: collectors around the globe are seeing art as a

Christie's avoided this embarrassment by settling with the union in 2008, and raising their pay to a little over \$17 an hour. Either way, somebody has to move all the increasingly valuable artwork. In the meantime, Sotheby's has hired temporary non-union art handlers.

In **London** the other premier auction house, **Bonhams**, which also owns **Butterfields** here in the United States, has announced plans to build a new international headquarters, which they say will contain "the most advanced salesrooms in the world." Designed by **Lifschutz Davidson Sandilands**, it will be built on the site of the company's current headquarters, 101 New Bond Street. They plan to leave the façade intact while building, in stages, three large sales-

rooms, which will include skyboxes. Wow! Do you think they'll be vending hotdogs during auctions, too? The new venue will also have new preview galleries and a café. They'll open each new section as it's completed, and promise no interruption in their business while construction is going on. The completion is scheduled for December 2013.

Just as we've seen the insatiable demand for fine art and artifacts drive prices up and up, auction houses have watched their cost of doing business go up. They have been trying to find a way to balance income and expenses with the basic need for consignments. Without the goods, they're out of business. Their major need, on a basic level, is not just to sell items for the highest prices possible, but first to obtain these items out of collections. How do they do that? Well, they're constantly monitoring the whereabouts of choice pieces, as well as the health of key collectors. (It's rumored that Christie's even has a bereavement team that's dispatched when a major collector dies.) How do auction houses compete for the consignment? One way has been to offer guaranteed minimum income to the consignors regardless of what a piece has sold for. A few years ago the major auction houses used this guarantee as a weapon in the fight to garner top consignments, but this practice definitely proved to be a double edged sword which both auction houses found out with a few less than successful sales where they actually lost money in the



Ian Marshall (b.1933) HMS ARK ROYAL, Grand Harbor, Malta 1938 Watercolor 14"x21" \$3,800

From upcoming **History of the Aircraft, 1912-2012** exhibition featuring 23 Ian Marshall paintings, to be held at the U.S. Navy Memorial Foundation Washington, D.C., Fall of 2013 (navymemorial.org)

good place to put their money, plus you can sit at your desk today in Beijing, Boston, or Berlin and learn about artwork for sale, and buy with virtually the click of a button. It doesn't hurt that great pieces are coming on the market that have not been on the market for many, many years. As **Tobias Meyer**, Director of Sotheby's Contemporary Art Department says, "Great icons make great prices. The market is more global than ever before."

If you had attended any of Sotheby's auctions firsthand in **New York**, or even were walking up Bond Street on a given day in London, then you might have seen the **International Brother of Teamsters** Local 1814 picketing out front led by **James Hoffa**, son of the famous **Jimmy Hoffa**. What was that all about, you ask? Well, Sotheby's locked out 42 art handlers in New York City after their contract expired, and talks came to an end. In the scheme of the overall business, the \$16 an hour the art handlers get paid really doesn't seem like much. However, they do get credit for the most imaginative protest in setting up a huge inflatable fat cat in front of Sotheby's **York Avenue, New York** Headquarters, and handing out a flyer commenting on Sotheby's President's recent doubling of his salary to \$6 million which was printed over a version of Munch's 119.9 million dollar "The Scream" and contained the words "It's enough to make you scream." This is certainly a far cry from the civilized bidding for delicate Chippendale chairs going on inside.

end. But what all the auction houses have been doing over the last ten years is restructuring their commissions. Where once they simply took 10% from the seller, now they take a percentage from the seller and a percentage from the buyer. And in fact, it's a tiered percentage based on the hammer price.

In February of 2013 Christie's announced that it was raising its buyer's premium (the percentage added on to the hammer price that the buyer must pay) and, surprise of all surprises, in March Sotheby's announced it was doing the same! However, in the past their premiums were identical (fueling a collusion charge in the 1990s). This time they are slightly different—with Sotheby's, not surprisingly, given their need for revenue, charging higher premiums. It's a little hard to follow, but here we go. . . . Christie's: 25% premium on bids up to \$75,000 (up from \$50,000); Sotheby's: 25% up to \$100,000. Christie's: 20% premiums on bids between \$75,001-\$1,500,000 (up from \$50,001-\$1,000,000); Sotheby's: 20% on \$100,000-\$2,000,000; and Christie's: 12% on any bids over \$1,500,001 (up from \$1,000,000); Sotheby's: 12% over \$2,000,001. Wow! What does this mean in real money? Well, if you bid \$75,000 at Christie's on a work of art you'd actually have to shell out \$93,750, or 4.2% more than last year to take it home.

All this wealth being funneled into art has not been lost on the members of the venerable news program **60 Minutes**. Last spring they dispatched **Morley Safer**, himself an amateur painter, to visit the art fair **Art Basel Miami** to interview collectors and dealers. Safer had last done a piece in 1993 on the Modern Art World, where we learned that three basketballs in a terrarium by artist **Jeff Koons** was worth in the hundreds of thousands of dollars. . . I seem to have forgotten why. This time he sat down with well known Los Angeles collector **Eli Broad**, art dealer **Larry Gagosian**, and director of **Los Angeles' Museum of Contemporary Art**, **Jeffrey Deitch**. He looked around at the activity of this fair and commented, "The art market sizzles, while the stock market fizzles." He held an interesting interview with Los Angeles art dealer **Tim Blanch** who described three kinds of collectors: people who 1) buy art because they "love" it (or as he said it's "their lifeline"), 2) those who buy it on speculation and, 3) the "super rich" who buy it as a status symbol.

Bidding online at live auctions is a service that most major auction houses now offer and, is one way technology is being used to give purchasers easy access to artwork. Direct sellers like **eBay** and **Craig's List** have not had much luck in the serious art business largely because of the mass marketing products that the artwork has been mixed in with. A few companies have addressed this head-on with varying degrees of success. Chief among them is **Artnet**, an art market information company which actually tried online direct sales of art in 1999, suspended it several years later, but then got back into the business in 2008. Sotheby's even tried it in late '90s without success. Artnet seems to be making a go of it, selling about 6,500 works of art annually for a total of \$12 million. It runs

an eBay style sale, which uses photographs, descriptions, and provenance provided by the seller who could be a private collector or a dealer. Artnet posts them online in auction-style format. Once the auction closes, the buyer pays a 15% premium to Artnet, sellers pay 10%. The buyer pays the seller through a Paypal kind of system, and the deal is done. While only a few high end pieces have sold, a **Richard Prince** contemporary painting sold, for example, for \$295,000, the average sale is in the neighborhood of \$7,000. **Bill Fine** is Artnet's president. He's a veteran of the art world, having been the publisher of *Antiques Magazine* for many years. Artnet is a company based in Berlin with a **New York** office. **Hans Neuendorf**, the company's CEO, says, "I tend to see online art sales as more accessible and transparent than sales in the gallery world."

There are a couple of other players in this venue. **Art.sy**, plans to use a computer program to match buyers and sellers and galleries. This one's got the backing of one of **Twitter's** founders **Jack Dorsey**. And there's **Artspace.com**, which has raised \$2.5 million from a group of investors, and listed prominent museums and galleries as partners offering works for sale through their Web site. Their aim is to sell prints, photographs and some sculpture by well known and emerging artists ranging in price from \$200 to \$20,000. Among the museums that have signed on are the **Neue Museum**, the **Institute of Contemporary Art** in **Philadelphia**, the **Guggenheim**, and the **Brooklyn Museum**. It's hard to know if this means they are planning to sell items in their collection, or products they're producing based on their collection. As always, the mantra if you are a buyer is "caveat emptor," and if you're a seller you might take the lead of an

UPCOMING AUCTIONS

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| <p style="text-align: center;">April 24 Marine Sale Bonhams Knightsbridge, London 44 20 7393 3900 bonhams.com</p> <p style="text-align: center;">May 1, October 30 Maritime and Scientific Models Instruments & Objects of Art Charles Miller, Ltd London 44 207 806 5530 charlesmillerltd.com</p> <p style="text-align: center;">May 6, 13-16 Inuit Art Waddington Toronto, Canada 416-504-5700 waddington.ca</p> <p style="text-align: center;">May 22, October 3 American Art Sotheby's New York 212-606-7000 sothebys.com</p> <p style="text-align: center;">May 22, October 30 The Sporting Sale Bonhams Edinburgh, Scotland 44 131 225 2266 bonhams.com</p> <p style="text-align: center;">May 23 American Art Christie's Rockefeller Center 212-636-2000</p> <p style="text-align: center;">June 4 Life on Board Maritime Paintings Bonhams New York</p> | <p style="text-align: center;">June 5 Maritime Art Christie's South Kensington, London christies.com 44 20 7930 6074</p> <p style="text-align: center;">June 5 Sporting and Wildlife Art Christies South Kensington, London 44 20 7930 6074</p> <p style="text-align: center;">July 18-19 Marine Art Eldred's East Dennis, Ma 508-385-3116 eldreds.com</p> <p style="text-align: center;">August 2-4 Americana and Folk Art Northeast Auctions Manchester, NH 603-433-8400 northeastauctions.com</p> <p style="text-align: center;">Aug. 3, Sept. 14, Oct. 12, Nov. 30, Dec. 7 Americana, Fine Art & Marine Art Rafael Osona Auctions Nantucket, MA 508-228-3942 rafaelosonauctions.com</p> <p style="text-align: center;">August 17-18 Marine & China Trade Northeast Auctions Portsmouth, NH</p> <p style="text-align: center;">October 2 Marine Sale Bonhams Knightsbridge, London</p> |
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Artnet purchaser quoted recently in the New York Times who said, "My sense is that a lot of the sellers are taking a haircut having to go through galleries, and so those savings are coming to me."

The key questions for buyers of any kind of art remain, how do you know whether what you're buying is authentic, and how do you know whether you're paying a fair price. Oh, boy! Those are certainly the \$64,000 and, in some cases, \$64,000,000 questions. As certain trends in the art market get hot, and the prices continue to rise, the stories of people being taken, bamboozled, or just plain robbed continue to grow. Just take a look at some of what has surfaced in the last year.

Take a deep breath. . . here we go. The country's oldest gallery **Knoedler** was accused of selling fake **Mark Rothkos** and **Diebenkorns** for millions of dollars; a **Vero Beach**, Florida dealer was indicted for selling forged works of **Claude Monet**, **Vincent van Gogh**, and **Jackson Pollock** to an L.A. collector; ten thousand stolen documents relating to the office of

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RECENT SALES at AUCTION and ELSEWHERE

- \$700,000,000** Orlafur Eliasson
"Dnipropetrovsk Sunrise"
sculpture, steel and light
200' tall
- \$250,000,000** Paul Cezanne "The Card
Players" oil c.1890
- \$155,000,000** Pablo Picasso (1881- 1973)
"Le Reve" oil 51"x38"
- \$119,900,000** Edvard Munch (1863-
1944)"The Scream" 1895,
Pastel
- \$86,882,500** Mark Rothko (1903-70)
"Orange, Red, Yellow"
1961 oil 93"x81"



Edvard Munch (1863-1944)
The Scream Oil 36"x28.9"
Sold at auction for \$119.9 million

- \$75,112,500** Mark Rothko "No.1
Royal Red and Blue"
1954 oil 113"x67"
- \$46,865,105** Francesco Guardi (1712-
1793) "Venice, a View of the
Rialto Bridge, Looking North
from the Fondamenta del
Carbon" oil 47 1/4"x80 1/4"
- \$35,906,000** George Stubbs (1724-
1806) "Gimcrack on
Newmarket Heath" oil
- \$10,300,000** Duesenberg Model J
coupe
- \$9,602,500** Edward Hopper (1862-
1967) "October on Cape
Cod" 1946 oil
- \$8,818,500** Elizabeth Taylor's 33.19
carat diamond gift from
Richard Burton
- \$8,000,000** Han Dynasty 575 BC-220
AD jade bear carving
- \$7,922,500** John James Audubon
Birds of America complete
set of 435 engravings
1838
- \$5,682,500** Caneletto (1697-1768)
"Venice: A View of the
Churches...with Moored
Man'o War, Gondolas and
Barges" Oil 23"x37"
- \$4,500,000** 21' Chicago World's Fair
soda fountain
- \$4,400,000** Babe Ruth 1920 N.Y.
Yankee jersey
- \$3,300,000** 1912 Oldsmobile five pas
senger touring car
- \$2,774,191** Leica O-series camera,
1923
- \$2,210,500** Georgia O'Keefe (1887-
1986) "Sun Water Maine"
1922 pastel 19"x25"
- \$2,143,000** Albert Bierstadt "Mt.
Ranier" oil 54"x83"
- \$1,650,500** William Trost Richards
(1833-1905) "Mackerel
Cove Jamestown, RI" oil
1894
- \$1,590,000** Signed Apple Computer
founding document
- \$1,583,000** Federick Remington "He
lay where he had been
jerked, still as a log" oil
24"x36"
- \$1,380,973** Meissen gold mounted
Augustus III royal snuff
box
- \$1,380,000** 1829 S half eagle coin
- \$1,142,500** Colt 1849 engraved pock
et revolver
- \$1,070,000** School Girl Embroidery
"Farm Scene," 1807
- \$914,500** General George Custer's
model 1865 Spenser
Carbine rifle
- \$902,000** Pair of China trade cap
tain/Chinese merchant
portraits
- \$794,500** Albert Bierstadt (1830-
1902) "Seal Rock,
California" oil on paper
- \$782,500** George Washington's
Sheffield plated wine cooler
- \$861,542** Orson Welles "Citizen
Kane" Oscar
- \$718,000** Pancho Villa's silver saddle
- \$657,250** Cy Young Boston Red
Sox uniform 1908
- \$657,250** Triceratops dinosaur skel-
eton 19'
- \$578,000** Andrew Wyeth (1917-
2009) "Silver Cove" 1937
tempera
- \$566,500** Norman Rockwell (1894-
1978) "Milkmaid" 1931 oil
30 1/2" x 23"
- \$537,750** Shoeless Joe Jackson
baseball bat
- \$522,813** Single Copy of Detective
Comics #27, May 1939
- \$482,500** N.C. Wyeth (1882-1945)
"Lobstering off Black
Spruce Ledge" 1939
- \$482,000** Chinese bronze bell 11"
- \$458,500** Pair Boston 1678 silver
cups 4 3/8"h
- \$429,454** Jousting armor c.1500
- \$425,000** John Stobart "New Public
Landing, Cincinnati Bird's
Eye, 1867" oil 24"x30"
- \$418,250** Bill Buckner's misplayed
baseball from 1986 World
Series
- \$388,375** Apollo 13 Commander's
checklist
- \$362,500** George Washington letter
May 9, 1789 to U.S.
House of Representatives
- \$349,600** 1875 No. S Roosevelt
dime
- \$338,500** Cheyenne Indian quilled
war shirt
- \$324,000** Pagoda la|a|Batrois
large scrimshaw tooth
with whaling scene
- \$316,250** Winchester Model 1878
lever action rifle
- \$310,700** Bobby Jones Masters
Green Jacket
- \$300,000** Edward Moran (1829-
1901) "Summer Morning,
New York Bay 1873" oil
24"x42"
- \$298,500** John Goddard Captain
Anthony Low Queen Anne
mahogany slab table
- \$281,750** Colt Sheriff's model single
action army revolver
- \$271,748** Jacob Knuff (1638-1681)
"Charles II and James
Duke of York on board
HMS Triumph" oil
- \$257,250** A. Elmer Crowell Running
Curlew decoy c.1912
- \$247,250** Marklin Providence paddle
wheeler toy boat 28"L
- \$242,500** Tiffany "Elaborate Peony"
1916 table lamp 31"h
- \$241,500** 18th C. Turkestan door
rug 5'10"x4'4"
- \$241,500** 1903 World Series program
- \$230,500** Richard Stockton mahog
any Philadelphia chest on
chest c.1760 89"h
- \$228,000** Ivan Aivazovsky (1817-
1900) "Swept to a Rocky
Shore" 1868 oil 12"x15"
- \$224,500** Antonio Jacobsen (1850-
1921) "Racing Schooners"
1879 oil 25"x42"
- \$220,990** Montague Dawson (1895-
1973)"The Crescent
Moon" oil 40"x50"
- \$220,000** 1960 Chrysler 300F auto
mobile
- \$212,000** James Bard "Sloop
American Eagle" 1856 oil
- \$179,250** John Wayne's beret from
"Green Berets" movie
- \$175,000** James E. Buttersworth
(1817-94) "Schooner Yachts
Dauntless vs. Mohawk" oil
- \$170,000** Arthur Grover Rider
(1886-1975) "Boats at V
alencia" oil 43"x49"
- \$167,300** John Romita cover art for
Amazing Spiderman
comic #49
- \$166,750** Gold Ingot 50.50 oz.
recovered from S.S.
Central America
- \$166,750** William Bradford (1823-
1892) "Sailing Ships
among the Icebergs" oil
18"x30"
- \$158,000** Albert Einstein manuscript
on "Kaluza's Theory of ...
Gravity and Electricity"
- \$146,500** Tiffany Raven's head
matchbox 1899
- \$143,400** Dracula 1931 movie poster
- \$143,400** John Wayne's "True Grit"
Golden Globe award
- \$132,750** 1934 \$5,000 Federal
Reserve note
- \$131,770** Sandy Koufax 1966
Dodgers' jersey
- \$126,500** William Merritt Chase
"Sailboats on the Beach"
oil 8"x10"
- \$122,500** John James Audubon
"American Flamingo" 1838
by R. Havell 38 1/4"x25 5/8"
- \$117,000** Charles Russell illustrated
letter
- \$116,500** Charles Dickens A
Christmas Carol 1843
edition
- \$114,000** Caille double slot machine
c.1900
- \$114,000** Mickey Mantle 1958
World Series jersey
- \$113,525** Fossilized great Elephant
Bird egg
- \$112,100** Lithographs Coca Cola
metal serving tray 1897 9"
diameter
- \$109,250** American Naval Officer's
sword 1841
- \$109,250** Frank Benson (1862-
1951) "Hunter with
Retriever, Hunter with
Decoys" watercolor, 1926
- \$108,169** Lou Gehrig farewell Y
ankee Stadium speech
photograph
- \$108,000** Wilt Chamberlain 1962
100 point game scorer's
sheet
- \$104,500** Pair Paul Revere silver
serving spoons 1786
- \$98,500** James Bard (1815-97)
"Steamboat Francis
Skiddy" oil 36"x56"
- \$97,750** Alden Lassell Ripley
"Springers and
Pheasants" 1948 oil
27"x40"

| | | | | | | | |
|-----------------|--|-----------------|---|-----------------|---|-----------------|---|
| \$97,750 | <u>John H. Twachtman</u> (1853-1902) "Gloucester Harbor" oil 6"x8" | \$59,750 | <u>George Washington's</u> surveyor's compass | \$28,000 | <u>Barkhouse Bros. & Co.</u> Kentucky Bourbon bottle | \$15,820 | <u>Charles Shultz</u> Peanuts comic strip baseball drawing August 3, 1961 |
| \$95,600 | <u>Lou Gerhig</u> , 1937 Japanese Tour baseball cap | \$59,750 | <u>John J. Audubon</u> "Common American Swan" Havell edition Birds of America engraving | \$27,500 | <u>Hopi Indian</u> Hemis Kachina doll | \$15,525 | <u>U.S.S. Independence</u> naval boarding axe 1814 |
| \$89,900 | <u>Maplewood</u> ladle with carved lynx handle c.1780 | \$59,750 | <u>Three Stooges</u> 1935 movie poster | \$26,290 | <u>Calamity Jane</u> cabinet photograph 6"x4" | \$14,400 | <u>James Joyce</u> <i>Ulysses</i> Paris 1922 edition |
| \$86,250 | <u>Faberge</u> silver and enamel desk clock 3 1/2"x3 1/2" | \$59,375 | <u>Nicolino Lalyo</u> (1799-1884) pair of New York Harbor scenes oil 12"x19" | \$24,750 | <u>19th c.</u> copper cod fish weathervane | \$14,400 | <u>1777</u> map of New Jersey |
| \$86,250 | <u>Native American</u> painted Buffalo robe c.1900 | \$56,250 | <u>Titanic</u> Dinner menu | \$24,250 | <u>Duckhead</u> duck call Kinney & Harlow | \$13,145 | <u>Manhattan Project</u> melted sand paperweight |
| \$84,000 | <u>John Sloan</u> (1871-1951) "Gloucester Seacoast" oil | \$56,250 | <u>Tyrannosaurus Rex</u> tooth | \$24,150 | <u>Ralph Cahoon</u> (1910-82) "King Neptune and two Mermaids" oil | \$12,807 | <u>Keith Hernandez</u> 1986 NY Mets World Series trophy |
| \$81,000 | <u>Marlin</u> battleship <i>Columbia</i> toy metal boat c. 1900 | \$55,200 | <u>Guy Wiggins</u> "Trinity Church in Winter" 16"x22" | \$24,000 | <u>First</u> newspaper printing of the Bill of Rights October 3, 1789 | \$12,650 | <u>Painted</u> 19th c. optician store sign |
| \$80,663 | <u>Slice</u> of Chilean meteorite | \$54,000 | <u>San Antonio Spurs'</u> Championship Ring | \$24,000 | <u>Indianapolis 500</u> 1909 poster | \$12,000 | <u>Lock</u> of Horatio Nelson's hair |
| \$80,000 | <u>Navaho Blanket</u> 54"x69" 1875-1900 | \$52,650 | <u>Glass Flask</u> with George Washington's portrait c.1840-60 | \$24,000 | <u>Elisha Taylor Baker</u> (1827-90) "U.S. Steamship Monticello" oil 24"x30" | \$11,250 | <u>HMS Activity</u> bell 60" |
| \$78,000 | <u>Man's</u> wool zoot suit 1938-42 | \$51,750 | <u>Ogden Pleissner</u> (1905-83) "The Alder Cover - Nova Scotia" watercolor 17"x28" | \$21,850 | <u>John Haley Bellamy</u> (1836-1914) carved eagle with "Don't give up the Ship" banner 26" | \$11,000 | <u>William Partridge Burpee</u> (1846-1940) "Maine Wharf" oil 20"x24" |
| \$77,675 | <u>Andy Warhol</u> John Wayne serigraph 1986 | \$50,600 | <u>2004</u> Boston Red sox World Series ring | \$21,850 | <u>John Jennings Bryan/</u> Adlai Stevenson campaign button | \$9,315 | <u>1948</u> Olympic bearer's torch and ceremonial bowl |
| \$75,400 | <u>Meet the Beatles</u> signed album 1962 | \$50,000 | <u>KGB</u> espionage camera | \$21,510 | <u>Thomas Luny</u> (1759-1837) "East Indianman Prince William Henry" 1780 oil | \$9,000 | <u>Napoleon</u> Staffordshire porcelain 24" figure c.1840 |
| \$75,000 | <u>Edward Moran</u> (1829-1901) "New York Harbor" oil | \$47,800 | <u>John Wayne</u> "True Grit" eye patch | \$21,330 | <u>Bat Materson</u> signed subpoena 1880 | \$8,750 | <u>Douglas Fairbanks</u> house guestbook |
| \$74,500 | <u>Mahogany</u> drop leaf table c.1750 26"h | \$46,250 | <u>Soviet</u> Astronaut spacesuit | \$21,330 | <u>Emile Grappe</u> (1896-1978) "Gloucester Harbor in Winter" oil | \$7,200 | <u>Captain Kidd's</u> piracy trial transcript 1701 |
| \$74,400 | <u>Childe Hassam</u> "Isle of Shoals" 1904 oil 4"x8" | \$46,250 | <u>"Werewolf of London"</u> 1935 movie advertising poster | \$21,010 | <u>Hubley</u> Popeye on motor cycle cast iron toy | \$6,960 | <u>Jose Reyes</u> Nantucket basket with ivory sperm whale mount |
| \$72,100 | <u>John Ward</u> (1798-1849) "Warship on a Calm Sea" oil 14 1/2"x22 1/2" | \$47,800 | <u>Ralph Cahoon</u> (1910-82) "The Lobster Pound" oil | \$20,700 | <u>Bazooka Bubble Gum</u> Cards 1959 football set | \$6,710 | <u>Ivory</u> dolphin snuff box 18th c. |
| \$72,000 | <u>White Star Line</u> <i>Titanic</i> return voyage advertising poster 1912 | \$45,000 | <u>Painted</u> carousel tiger 1905 50"x72" | \$19,500 | <u>Frank Benson</u> (1862-1951) "The Fisherman" etching | \$5,100 | <u>Killer Kowalski's</u> velvet robe |
| \$71,920 | <u>Clenched Fist</u> ivory and whalebone walking stick 1830 | \$44,438 | <u>Northwest Indian</u> carved/painted 19thc. canoe model 37" | \$16,730 | <u>Scrimshawed</u> whalebone yardstick 1819 | \$3,500 | <u>Robert Louis Stevenson</u> <i>Treasure Island</i> first edition |
| \$68,500 | <u>Ernest Hemingway's</u> first book "Three Stories and Ten Poems" 1923 | \$43,400 | <u>Entry Pass</u> to opening of Gettysburg Cemetery November 18, 1863 | \$16,590 | <u>Antonio Jacobsen</u> "Tug George K. Kiykha" oil | \$2,070 | <u>1778</u> Philadelphia powder horn |
| \$65,725 | <u>Fragments</u> of flag that inspired "Star Spangled Banner" anthem | \$38,837 | <u>Lock</u> of Abraham Lincoln's hair | \$16,240 | | \$1,896 | <u>Basswood</u> moose caller c.1900 |
| \$65,175 | <u>Frederick John Mulhaupts</u> (1871-1938) "Gloucester Gill Netters" oil 28"x34" | \$36,000 | <u>Superior</u> five-cent Horse Race slot machine | \$16,100 | | \$960 | <u>Dr. Seuss</u> <i>Cat in the Hat</i> first edition |
| \$64,350 | <u>Confederate</u> light artillery uniform | \$35,850 | <u>Thoroughbred Horse</u> Alydar's saddle | | | | |
| \$63,720 | <u>Caleb Albro</u> scrimshaw 7" sperm whale tooth with ship John Coggershall and New Zealand whaling scene | \$35,550 | <u>Penobscot Indian</u> 15' peaked cap | | | | |
| \$63,250 | <u>James E. Buttersworth</u> (1817-1894) "Yacht Racing in New York Harbor" oil 8x12 | \$34,160 | <u>Life-size</u> female ship figurehead | | | | |
| \$62,738 | <u>Hogan</u> PGA gold medal | \$33,000 | <u>Jimmy Doolittle's</u> World War II battle jacket 1943 | | | | |
| \$60,375 | <u>Derek Gardner</u> (1914-2007) "Action between Macedonian and the United States" oil 30"x50" | \$32,863 | <u>JFK's</u> golf bag | | | | |
| | | \$32,500 | <u>Abstract Painting</u> by Frank Sinatra c.1990 | | | | |
| | | \$31,070 | <u>Hideki Matsui's</u> 500 home run ball | | | | |
| | | \$30,000 | <u>Bryan Trottier's</u> 1981 Stanley Cup final jersey | | | | |
| | | \$28,875 | <u>Single</u> bottle of 1883 Glenlivet scotch | | | | |
| | | \$28,750 | <u>Yogi Berra's</u> catcher's mitt | | | | |



James Edward Buttersworth (1817-1894),
The Clipper Ship FLYING CLOUD Coming Out of a Hurricane, c. 1855
Oil 20" x 30" **Sold at auction for \$398,500**

LLOYD McCAFFERY

The United States Naval Figurehead Collection (1749-1890)



Figurehead From
74-Gun Ship of the Line AMERICA, 1782,
Commanded by John Paul Jones
Boxwood Actual Size Scale: 1:48

A project of this scope could only be executed by an artist of extraordinary ability and experience. Fittingly, after 50 years of building some of the most remarkable ship models ever constructed, the world's finest miniaturist has decided to employ all his considerable skills to re-create the history of the U.S. Navy as conveyed through the symbolic figureheads fashioned to decorate its vessels from the earliest Colonial Period through to the late 19th century. Although the original imposing figureheads often measured 10 feet or more in height, McCaffery has chosen to reproduce them all in the traditional Dockyard Model Scale of $\frac{1}{4}'' = 1'$ or $\frac{1}{48}$ of life size. Lloyd specially selected to carve them only from wild boxwood which produces a natural tawny yellow color that is pleasing to the eye and has a dense grain that can allow him to carve almost microscopic detail.

While Lloyd envisions the entire collection to comprise of up to 60 carvings, to date he has completed 27, which include figureheads from some of America's most storied warships: The U.S.S. Constitution, 1797, 32-gun frigate Essex, 1799, 44-gun frigate President, 1800, 36-gun frigate Confederacy, 1778 and the 74-gun ship of the line Independence, 1814. These 27 are currently on display at the U.S. Naval Academy Museum in Annapolis, Maryland, which is tremendously excited about this unique approach to documenting its history.

In order to painstakingly re-create these unique American symbols, McCaffery has used every available historical resource, including original ships' plans, paintings of the period, notes kept by builders and spectators, and close study of each individual ship carver's style.

Ideally this collection will be acquired in its entirety by a collector or group of collectors at its current stage, to allow Lloyd to continue his important work. Eventually the Collection could be donated or put on extended loan to a public museum for generations of the future to marvel at and enjoy.

For more information on Lloyd McCaffery's United States Naval Figurehead Collection, visit: www.facebook.com/usnamuseum?group_id=0; or contact the J. Russell Jinishian Gallery at 203-259-8753, or rjinishian@optonline.net.



Hercules Figurehead From
Ship of the Line USS OHIO, 1820
First ship launched from Brooklyn Navy Yard
Original figurehead on display in Stony Brook, New York
Boxwood 2" High (Actual Size) Scale: 1:48

Upcoming Marine Art Exhibitions and Events Around the Globe

AMERICAN CHRONICLES: The Art of Norman Rockwell

50 original paintings and 323 Saturday Evening Post covers, sketches and photographs celebrate 50 years of Norman Rockwell's observations of American life.
Crystal Bridges Museum of American Art
Bentonville, AR • 479-418-5700
crystalbridges.org
Through May 27

AMERICAN LEGACY: Our National Parks

100 original paintings by members of Plein-Air Painters of America depicting 37 national parks from the Atlantic to the Pacific and the Mexican to the Canadian borders.

Dane G. Hansen Memorial Museum

Logan, KS • 785-689-4846

hansenmuseum.org

April 5 – June 16

Michelson Museum of Art

Marshall, TX • 903-935-9480

michelsonmuseum.org

July 14 – September 22

AMERICAN WILDLIFE ART

Five centuries of paintings, sculptures and stamps trace the history of wildlife art with works by Mark Cateby, John James Audubon to Stanley Meltzoff, Robert Bateman and Kent Ullberg.

Allentown Art Museum

Allentown, PA • 610-432-4333

allentownartmuseum.org

September 29 – December 29

ROYAL SOCIETY OF MARINE ARTISTS

Nearly 300 new paintings and sculptures by some of Britain's best contemporary marine artists.

Mall Galleries

London, ENGLAND

44 020 7930 6844

mallgalleries.org.uk

October 16 – October 27

ARCTIC VISIONS: "Away then Floats the Ice- island"

Paintings by William Bradford (1823-1892), photographs by John Dunmore based on the folio sponsored by Queen Victoria.

New Bedford Whaling Museum

New Bedford, MA • 508-997-0046

whalingmuseum.org

April 26 – Summer 2014

ART OF A NATION

Over 200 paintings narrate the history of Great Britain as a maritime nation.

The Queen's House

Greenwich, ENGLAND

44(0)20 8858 4922 • rmg.co.uk

Ongoing

BRITISH RAID ON ESSEX

Paintings, artifacts, maps, dioramas, and a mural tell the story of the single largest American loss of the War of 1812.

Connecticut River Museum

Essex, CT

860-767-8269 ctrivermuseum.org

Ongoing



Marine Art at the Ocean House

May 25 - August 31, 2013

Over 30 Paintings by the World's Leading Marine Artists
from the J. Russell Jinishian Gallery
at Historic Ocean House Resort in Watch Hill, Rhode Island.

For more information and directions,
visit oceanhouseri.com or jrusselljinishiangallery.com

THE ART OF THE SHIP MODEL: Collections of the Past - Present - and Future

Models representing New Bedford yachting, American whaleboats, Arctic small craft, whaling vessels from the Age of Sail, and vintage half hulls.

New Bedford Whaling Museum

whalingmuseum.org

Through February 2014

ASMA 15TH NATIONAL EXHIBITION

Juried exhibition of about 100 new works of art by members of the American Society of Marine Artists.

Coos Art Museum

Coos Bay, OR • 541-267-3900

coosart.org

March 22 – May 18

Minnesota Marine Art Museum

Winona, MN • 866-940-6626

minnesotamarineart.org

June 30 – July 28

CALIFORNIA DREAMING: Plein-Air Painting from San Francisco to San Diego

A sizable exhibition of paintings from the formative years of California Impressionism by the founders of the movement.

Santa Barbara Museum of Art

Santa Barbara, CA

805-963-4364 • sbma.net

Through June 16

COAST GUARD ART COLLECTION

Paintings from the U.S. Coast Guard Collection illustrate the activities of the Coast Guard.

Salmagundi Club

New York, NY

212-255-7740 • salmagundi.org

May 26 – June 14

Coos Art Museum

Coos Bay, OR

541-267-3901 • coosart.org

August 3 – October 5

DAVID THIMGAN RETROSPECTIVE 1955- 2003

A presentation of the works of one of America's premier marine artists who specialized in recreating historic West Coast and Pacific Ocean maritime subjects.

San Diego Maritime Museum

San Diego, CA

619-234-9153 • sdmartitime.org

Through April 2013

EDMISTON GALLERY OF MARINE ART

Exhibits showcasing the rich maritime tradition of New Zealand.

Voyager New Zealand Maritime Museum

Auckland, NEW ZEALAND

64 9 373 0800

maritimemuseum.co.nz

Ongoing

ETERNAL SUMMER: The Art of Edward Henry Potthast

90 impressionist oil paintings, pastels, watercolors and prints of Americans at the beach, as well as European harbor views, landscapes and portraits by Edward Henry Potthast (1857-1927).

Cincinnati Art Museum

Cincinnati, OH • 513-721-2787

cincinnatiartmuseum.org

June 18 – September 8

FISH, SILK, TEA, BAMBOO: Cultivating an Image of China

Delicate paintings for export of motifs Westerners associated with China, including marine related works on paper and other objects.

Peabody Essex Museum

Salem, MA • 978-745-9500

pem.org

Through September 15

FROM COLONY TO NATION: 200 Years of American Painting at the New York Historical Society

Masterworks in the New York Historical Society Collection, from 1720-1917, including marine and maritime paintings, colonial, works inspired by the War of 1812 by Gilbert Stuart, Benjamin West, Thomas Buttersworth, John Singer Sargent, and others.

New York Historical Society

New York, NY • 212-873-3400

nyhistory.org

May 31 – September 8



William R. Davis (b.1952)

Last Leg of the Race Off Nantucket

Oil 24" x 48" \$55,000

Continued from page 13

GEORGIA O'KEEFE AND ANSEL ADAMS: The Hawai'i Pictures

Paintings by Georgia O'Keefe, and candid photographs capturing the essence of Hawaii's natural beauty by Ansel Adams.

Honolulu Museum of Art

Honolulu, HI • 808-532-8700
honoluluuseum.org
August 18 – January 12, 2014

HISTORIC PERSPECTIVES OF CAPE COD: Works by South Cape Artists

20 paintings and sculptures depicting historical Cape Cod

Cahoon Museum of American Art

Cotuit, MA • 508-428-7581
cahoonmuseum.org
July 19 – August 18

INDUSTRIAL SUBLIME Modernisme and the Transformation of New York's Rivers 1900-1940

60 paintings of working harbors, bridges, ocean liners in port by Robert Henri, John Sloan, Georgia O'Keefe, George Ault, Edward Hopper, and Preston Dickenson.

Hudson River Museum

Yonkers, NY
 914-963-4550 • hrm.org
October 12 – January 7, 2014

INUIT GALLERY

Contemporary Inuit art from 1950 to the present, including over 1,000 stonecut, stencil, lithograph, etchings, aquatint, and chine-collé prints, sculptures and artifacts.

The Dennon Museum Center

Traverse City, MI • 231-995-1055
dennosmuseum.org
Ongoing

JAMES ABBOTT MCNEILL WHISTLER: The Thames Set

The complete set of etchings on rice paper entitled "A Series of Sixteen Etchings of the Thames" by Whistler.

Montgomery Museum of Fine Arts

Montgomery, AL
 334-240-4333 • mmfa.org
August 31 – October 20

JAMIE WYETH, ROCKWELL KENT and MONHEGAN

Oil paintings, watercolors and sketchbooks explore the fascination Monhegan Island held for both Rockwell Kent and Jamie Wyeth.

Brandywine River Museum

Chadds Ford, PA • 610-388-2700
brandywinemuseum.org
June 15 – November 17

JOHN SINGER SARGENT WATERCOLORS

A major exhibition of more than 90 watercolor paintings, some marine related, of Spain, Portugal, Greece, Italy, Syria and Palestine.

Museum of Fine Art

Boston, MA • 617-267-9300
mfa.org
October 13 – January 20, 2014

JOY OF THE PEOPLE: Wang Shengpeng's painting of "Regatta on Dragon Lake"

A handscroll painting of the "Dragon Boat Festival," a longstanding, raucous rowing competition and regatta in China.

National Palace Museum

Taipei, TAIWAN
 866-2-2881-2021 (x 2683)
npm.gov.tw
Through June 25

LA FLORIDA

Paintings and illustrations by Thomas Moran, Winslow Homer, Theodore de Bry, Herman Herzog, Martin Johnson Heade, Frederick Frieske celebrate the fifth centennial of Juan Ponce de Leon's arrival on Florida's East Coast.

The Cummer Museum of Art & Gardens

Jacksonville, FL • 904-356-6857
cummer.org
Through – October 6

THE LAST OF THE TALL SHIPS

Photographs by acclaimed author and photographer Alan Villiers commemorate the last years of merchant sailing vessels from 1928-1933.

National Maritime Museum, Cornwall

Falmouth, UK
 44 01326 313388
nmmc.co.uk
Through July 18

THE LEGACY OF CURRIER & IVES: Shaping the American Spirit

Lithographs of 19th century American life and culture, including scenes of events, country and city life, ships and trains, hunting and fishing and other activities.

Biggs Museum of Art

Dover, DE • 302-674-2111
biggsmuseum.org
July 5 – October 27

MARINE ART GALLERY

A full range of world class maritime art, including paintings, ship carvings, scrimshaw, ship models and folk art.

Penobscot Marine Museum

Searsport, ME • 207-548-2529
penobscotmarinemuseum.org
Ongoing

THE MARINE ART MUSEUM OF USHUAIA

Showcasing the most significant marine art in Argentina from 1889 to the present.

The Marine Art Museum of Ushuaia

Ushuaia, Terra del Fuego, ARGENTINA • 0201 437-481
museoartushuaia.com.ar
Ongoing

MARINE AND SPORTING ART

By the leading artists from America, Europe and New Zealand. Sculpture, ship models scrimshaw and paintings, by A.D. Blake, Christopher

Blossom, Don Demers, Flick Ford, James Griffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.

J. Russell Jinishian Gallery
1657 Post Road, Fairfield, CT
203-259-8753
jrusselljinishiangallery.com
Ongoing

MARINE MUSEUM OF THE GREAT LAKES

A collection of over 4000 artifacts and works of art, including paintings by marine artists Grant Macdonald, Nicholas Henderson, Peter Rindlinsbacher and others.
Marine Museum of the Great Lakes
Kingston, ON, CANADA
613-542-2261 • marmuseum.ca
Ongoing

MODEL SHIP GALLERY & CARFERRY EXHIBITS

The history of Great Lakes sailing and freighting conveyed through a display of scale models, half-hull models and quarterboards.
Wisconsin Maritime Museum
Manitowoc, WI • 866-724-2354
wisconsinmaritime.org
Ongoing

A MUCH RECORDED WAR: NAVIGATING FREEDOM: The War of 1812 on the Chesapeake

Artwork, rare artifacts and stories explore the impact of the War of 1812 on the people of the Chesapeake Bay.
Chesapeake Bay Maritime Museum
St. Michaels, MD • 410-745-2916
cbmm.org
May 11 - Spring 2015

NORMAN ROCKWELL MUSEUM

Wendell Minor's America: 25 Year's of Children's Book Art
Striking and historically accurate illustrations bring to life books such as Buzz Aldrin's *Look to the Stars*.
Norman Rockwell Museum
Stockbridge, MA • 413-298-4100
nrm.org
November 9 - May 24, 2014

NORMANDY IMPRESSIONIST FESTIVAL

A festival across Normandy with water as its central theme in Caen, Giverny, Honfleur, Le Havre, Louviers, and Rouen.
Normandie-impressionniste.eu

150 YEARS ON MINNESOTA'S WATERS: Paintings from the Minnesota Historical Society Art Collection

Historical paintings from mid 1800s to contemporary abstract works reveal the influence regional bodies of water have had on artistic endeavors over the past 150 years.
Minnesota Marine Art Museum
Winona, MN
866-940-6626
minnesotamarineart.org
Through May 23

150 YEARS ON PAINTINGS AT THE MARSH-BILLINGS-ROCKFELLER NATIONAL HISTORICAL PARK

A large selection of marine paintings by notable historical artists, including Harry Chase, Thomas Cole, William Bradford, Sanford Gifford, John F. Kensett, Edward Moran, James C. Nicoll and others.
The Mansion Marsh-Billings-Rockefeller National Historical Park
Woodstock, VT • 802-457-3365
Through October 31

PAINTINGS OF HOLLAND'S GLORY

Paintings, seascapes, ports, coastal scenes, sea battles, and storms from the 17th to the 21st century trace the history of the Netherlands as a seagoing power, and the progression of art, and maritime art in particular, through the ages.
The Scheepvaart Museum
Amsterdam, NETHERLANDS
31 (0)2 052 32 222
hetscheepvaartmuseum.nl
Ongoing

THE PANORAMIC RIVER: The Hudson and the Thames

19th century panoramic paintings of the Hudson River in New York and the Thames River in England by British and American artists who painted both, including Robert Havell, Jr., Thomas Cole, Jasper Cropsey, and John Kensett.
Hudson River Museum
Yonkers, NY
914-963-4550 • hrm.org
Through May 19



Salman Rashidi (b.1954)

Drying Sail: Whaling Bark OCEAN ROVER in New Bedford Harbor

Scrimshaw on Fossil Walrus

7 1/2" x 3 1/2" x 1 1/4" \$5,200

PIRATES: Ship to Shore

19 pirate paintings by Don Maitz
Door County Maritime Museum
Sturgeon Bay, WI
920-743-5958
dcomm.org
Through March 2, 2014

SCRIMSHAW: The Art and Craft of the American Whaler

Tools, games, gifts and toys made of whale bone and teeth carved by sailors during the Golden Age of American whaling.
Bowers Museum
Santa Ana, CA • 714-567-3600
bowers.org
Through July 7

SCRIMSHAW: Shipboard Art of the Whalers

A new, permanent exhibit of the finest and most curious scrimshaw pieces from the world's largest collection of scrimshaw, including works by English, Scottish, Azorean, Cape Verdean, American, Continental European, Eskimos, Pacific Islanders, and Japanese artists.
New Bedford Whaling Museum
New Bedford, MA
Ongoing

THAT FLAUNTING RAG! Maine's Maritime War Against the Confederacy

Ship models and artifacts detail Maine's maritime efforts to defeat the Confederate States during the Civil War.
Maine Maritime Museum
Bath, ME • 207-443-1316
mainemaritimemuseum.org
May 3 - December 1

30TH ANNUAL EXHIBITION

Canadian Society of marine artists.
Picton, ON, CANADA
613-476-1177 • ultramarine.ca
May 4 - September 30

34th ANNUAL INTERNATIONAL MARINE ART EXHIBITION

Paintings, drawings, sculpture, scrimshaw and models by the world's leading contemporary marine artists.
The Maritime Art Gallery
Mystic Seaport Museum
Mystic, CT • 860-572-5388
mysticseaport.org
September 14 - December 31

TREASURES OF SAILOR'S SNUG HARBOR

Paintings, ship models, and artifacts from the Sailor's Snug Harbor Trust Collection on public view for the first time. Included are works by Antonio Jacobsen, James Stuart Blackton, Samuel Finley Morse Badger, John La Farge.
Noble Maritime Collection
Staten Island, NY
718-447-6490 • noblemaritime.org
To 2015

TURNER AND THE SEA

A major exhibition surveying J.M.W. Turner's fascination with the sea from his formative years in the late 1790s to his experimental works at the end of his life. The exhibit juxtaposes Turner's works with major works by noted British, American and European artists.
National Maritime Museum
Greenwich, ENGLAND
rmg.co.uk
November - April 2014



David Thimgan (1955 - 2003) *Cippers BLACKADDER and SIR LANCELOT at Pagoda Anchorage, Foochow China c.1895* Oil 20" x 30" \$22,500

Continued from page 7

Society and founder of South Street Seaport, Peter Stanford came to the fore, signing 500 of the special *Wavertree* editions, which included an actual piece of wood from the taffrail of the *Wavertree*. Where was such a piece found, you might ask? Well it turns out Peter had a piece on his mantel that had been given to him during the *Wavertree*'s restoration many years ago by one of the shipwrights. He and his wife Norma generously donated it for the cause. It was a remarkable project that highlighted John, the South Street Seaport and the National Maritime Historical Society for the tens of millions of loyal New York Times readers around the world. While the print was available for \$895 framed, the magnificent original painting sold for \$475,000.

Readers of the November/December 2011 edition of *Wooden Boat Magazine* also had a chance to read a ten-page article on John and his work. He sure shows no signs of slowing down. This spring found him engaged in special paintings to help support a foundation on the *Isle of Shoals* off New Hampshire's coast. He wrote me with great excitement this winter about an article that appeared in the *Wall Street Journal* about the classic sea novel *Two Years Before the Mast*, written in 1840 by Richard Henry Dana, Jr. He said, "Seeing this opens up a Pandora's Box for me, and I'm overflowing with ideas." Look out world. Who knows what's next from this energetic artist.

There's some exciting news for fans of the world's premier miniature ship model maker Lloyd McCaffery. Lloyd wrote a fascinating four-page article for the Summer 2012 issue of *Sea History Magazine* on his unique Naval Figurehead Collection, and a ten page article on his technique and his philosophy for the English publication *Shipwright 2013* (see our book

page) under the new editorship of Jean Hood. From September 2013 to February 2014, Lloyd's incredible gold leafed 3 ft. model of "Prince Frederick's Barge" will be on display in an exhibition "William Kent, 1688-1748, Designing Georgian Britain" at the Bard Graduate Center in New York City. In March 2014 the exhibition travels to London's Victoria and Albert Museum through July.

May 1, 2012 marked the groundbreaking of an incredible new 10,000 sq. ft. Shipmodel Museum in Dover, Ohio. It was specifically designed to house and display the "History of the Sailing Ship from 3,000 B.C. to the Present Day." It represents an ambitious project by fifth generation carver, David Warther, the grandson of Ernest Mooney Warther, whose own museum of train woodcarvings is just down the road. What makes David's work particularly unique is that each part of his models, from the carved figureheads to the delicate rigging itself are made of ivory. Now 53 years old, David made his first ship model at the age of six. Since he started his History of Sailing Ships project, he's completed 80 ivory models. His lifetime goal is to complete 100. For the past three years he's focused only on medieval era ships. The new museum will house this incredible collection along with David's 12'x12' workshop, where visitors can watch the artist at work. No models will be for sale. They are destined for permanent display at the museum. As David said, his goal is really to present "an educational and artistic exhibit for visitors to enjoy while they learn about the history of sailing ships." Warther's creations are truly a marvel, taking the rustic Prisoner of War models created during the Napoleonic Wars by sailors to a whole new level of elegance and refinement. More information on the project can be

found on warther.org.

Fans of extreme miniature ship models built at the scale of 1:100 and smaller will be able to see hundreds of them on display at the Annual Meeting of the Society of Miniature Ship Collectors on May 25 in Kassell, Germany and Saturday September 28 at the Columbia Yacht Club on Lake Drive in Chicago. The Society's aim is to "acquaint the public with the educational aspects of this hobby and the joy of collecting, wargaming, and building miniature ships and dioramas that had its origins in training naval officers in battle tactics and ship identification." Extreme miniature models have their own following because they tend to be inexpensive, and also even a significant collection of them doesn't take up a lot of space. For more information on the event visit smcsc-home.org, or email: ulrichrudofsky@urudofsky@gmail.com.

The Chesapeake Bay, and particularly the unique watermen, "fishermen of the Bay" have been the subjects of watercolorist Marc Castelli for many years. He spends about one hundred days a year out on the water, working up close and personal with these watermen to document their life. Seventeen of his paintings have recently been given by Diane Simison to the Chesapeake Bay Maritime Museum Permanent Collection to help educate people about the lives of the watermen. Marc was also on hand to document the last commercial oystering down in the Upper Chesapeake Bay, where he says, "due to state mismanagement, overly ambitious oyster restoration, and lack of contingency plans, the freshwater floods killed off 90% of the oysters left in the Upper Bay. "I never thought I would live to see the end of oystering in the Upper Bay. It was a sad day." Marc has also been involved in a program spon-

sored by **Nautica**, called “Ocean to Ocean,” visiting waterfront communities to interview scientists and historians on the state of the Bay.

Two of Marc’s Naval paintings recently found their way into the **U.S. Navy Yard Collection**. One of them hangs in the Captain’s Mess aboard the Guided Missile Cruiser *USS Lake Champlain*. Marc said that for the project he was given a full tour of the **Philadelphia Navy Yard**, including the *USS Forrestal*, which he described as “like walking around a maritime set to “Full Metal Jacket.” The yard was full of old buildings, and inactive warships, cruise ships, and logistic ships. Marc’s creative method is to take hundreds of photographs of his subjects and then to bring them together to create vibrant, unusually composed watercolors of ships and men at work.

Working ships were the subject of **Dennis Lyall**’s latest commission from the **U.S. Postal Service** for the set of four stamps commemorating the **U.S. Merchant Marine**. These paintings include a Clippership, a Liberty Ship, an auxiliary Transitional Steamer, and a modern day container ship. It must be true that most artists who create paintings for stamps toil in anonymity, for Dennis tells me that this is the 38th group of U.S. stamps he’s designed. Yet, as of now, he’s failed to become a household name.

The Netherlands continues to produce its share of marine painters, reflecting that life there is intimately connected to the sea. In addition to the artists of the **Dutch Society of**

Marine Artists (zeeschilders.com), **Willem Eerland** today runs a busy ferry company, yet still finds time to pursue his primary passion, painting the many ships that have passed through some of the busiest shipping lanes in the world. While each year he publishes a calendar of his paintings, this year he published *Seaworthy IV* containing some 200 paintings of his. See our book page for details.

In **Germany**, **Jochen Sachse** has been using his love of ships in combination with his degree in commercial engineering since 1962 to produce highly detailed gouache (opaque watercolor) paintings of the rugged ships like tankers and container ships built for companies like *P&O Nedlloyd* and *Columbia*, along with cruise ships like the **Sea Cloud**, **Lion** and others. Most of his paintings are commissioned by the ship owners themselves. Jochen has also done a lot of work for the German Navy, often being asked to review the blueprints alone to render what the ship might look like at sea before it is even built. In looking at his highly detailed, very convincing gouache paintings you can see the influences of his self-confessed heroes: English painter **Jack Spurling**, French painter **Marin-Marie**, and particularly American **Carl G. Evers**.

As we’re continuing to monitor the growth of Marine Art around the world, one thing is evident, regardless of whether an artist is based in **Auckland** or **Antwerp**, **Buenos Aires** or **Boston**, in addition to exhibiting a high level of understanding the difficult technical aspects of their craft, and the complexities of manmade objects on a constantly shifting surface, all

these artists have something else in common. That is, they share an incredible passion for their subject matter. In fact, there may not be another large international group of artists that are driven to their subject matter with the same intense personal connection to it. And lucky for us, this has created an unprecedented quantity of top quality marine art for collectors and connoisseurs, many of whom are driven by the same passionate love of the subject matter as the artists are.

Florida based artist **Jim Flood** is certainly an artist who falls into that category. In fact, his love for his subject matter, elegant cruise liners of the early 20th century, inspires him to dress each day as a turn-of-the-century gentleman, complete with a silk cravat, stickpin, watch fob, and jaunty naval officer’s cap. It comes as no surprise that he was invited to participate in one of the most significant and poignant maritime events of the year, the reenacted voyage to and commemoration of the sinking of the *RMS Titanic*, on April 15, 2012, 100 years to the day after she slipped under the waves forever. Jim was invited to sail aboard the 680 ft. long Liner *Balmoral*, as she departed Southampton just as the *Titanic* did one hundred years ago. But Jim wasn’t just along for the ride. He set up his easel in the lobby of the ship and for the next six days, created a painting of the *Titanic*’s sinking as they banged their way at 20 knots through rough seas to arrive right at the site of the *Titanic* in time for a moving memorial service held at exactly 2:00a.m., 100 years to the minute of the sinking. Jim was even able to incorporate something extraordinary into the

Continued on next page



John Stobart (b.1929)

San Francisco Moon, Gold Rush Harbor, 1851

Oil 30" x 50" \$450,000

painting. He was approached by **Ron Warwick**, the Commodore of the *Queen Mary II* who had with him a rock coated with rusted metal that had been retrieved from the site of the Titanic wreck. Jim scraped the rust off, crushed it up and mixed it into the red paint he used to paint the waterline in his painting. The painting was sold at auction aboard ship at \$14,400. The entire voyage and ceremony were filmed by **National Geographic Society**. Jim called the voyage “simply incredible.” He said one of the highlights was the stop in **Queenstown**, now called **Cobh, Ireland**, where the *Titanic* originally stopped to pick up passengers. Jim said there were thousands of people lining the quay when they arrived. When they stepped off the ship, people were hugging and kissing passengers. Of course, Jim in his period dress really stood out. As one of the Irish papers said, “There is something very powerful about ships arriving from the sea.”

But Jim was not the only artist involved in this remembrance. From New York City **Ken Marschall**, whose paintings in the book *TITANIC: An Illustrated History*, Hyperion, 1998, have become a classic, voyaged to the sight aboard the *Azamara Journey*, not painting, but lecturing about the *Titanic*'s voyage.

One of the most complex and moving tributes to the *Titanic* is a gigantic painting by Polish born, former Merchant Mariner, **Mark Sarba**, who endeavored to paint full length portraits on the grand staircase of 57 actual passengers and crew who lost their lives aboard the ill-fated *Titanic*. The 38”x48” oil painting comes complete with a key, short biography about each person depicted from Thomas Andrew, the managing director of **Harland and Woolf**, the shipyard that built the *Titanic* to **Isidor Straus**,

owner of **Macys**, and even **R.J. Sawyer**, a window cleaner aboard ship. It's available as a limited edition 20”x30” print for \$250.

It's interesting to note that while the artist may not have witnessed a historic event, by using the powerful artist imagination, that every great writer or painter possesses, he is still able to capture the spirit of the moment completely as if he had been there. It's a remarkable talent that an artist like **Don Demers** has spent 30 plus years honing.

Don recently showcased his skills in a daylong painting demonstration sponsored by the **Salmagundi Club**, and filmed by *American Artist* magazine as he created a terrific painting of one of the seemingly simplest, yet deceptively complicated scenes to paint, that of surf crashing on the shore, all the while describing his methods and approaches as he worked. It's a fascinating 90 minute DVD entitled *Marine Painting, Art of the Wave* and is available for \$29.95 at interweavestore.com.

Over the years Don has evolved to become a gifted teacher much in demand for workshops around the country. Over the last year a handful of lucky aspiring painters were able to take workshops with him across the country from **Scottsdale, Arizona** to **Chatham, Cape Cod, Massachusetts**. The August 2012 *American Artist's* new magazine for working artists “*Workshop*” contains an article on Don's marine art and his role in teaching marine art to others. Even if you can't get into his perpetually sold out sessions, you can purchase his teaching DVD, *The Outdoor Studio*, which is a taping of a day long workshop with students on the coast of Maine. It's available from jruselljinishian-gallery.com.

In addition to his stature as one of the world's

leading marine artists, Don has also become recognized for his prowess as a *plein air* painter (setting up his easel and painting directly from nature), which often finds him painting outdoors literally from sunrise to sunset. This year he was invited along with a handful of top *plein air* painters by the **Catalina Island Conservancy** for a week of painting that wild, rugged island off the California coast under the leadership of **Roy Rose**, the grandnephew of famed 19th century painter **Guy Rose** (1867-1925). In October, Don joined fellow marine artists and *plein air* painters of note **Christopher Blossom**, **William R. Davis**, and **Joe McGurl** along with **Eric Rhodes**, publisher of *Fine Art Connoisseur* and *Plein Air* magazines for a **Plein Air Artists of America** painting week along the Maine coast whose rugged beauty has inspired artists from **Fitz Henry Lane** (1804-1865) and **Winslow Homer** (1836-1910) to **Andrew Wyeth** (1917-2009). See our exhibition pages for information on the impressive **Plein Air Painters of America** exhibition which is touring American museums throughout 2013.

Don also has identified several books for aspiring marine painters that he believes are most helpful. He recommends two by **Harry Ballinger**—*Painting Surf and Sea* and *Painting Boats and Harbors*. He also likes *Landscape Painting* by **Birge Harrison**, a technical guide with insights into thinking about the meaning beyond the painting. He also points students towards **Robert Henri's** classic *The Art Spirit*.

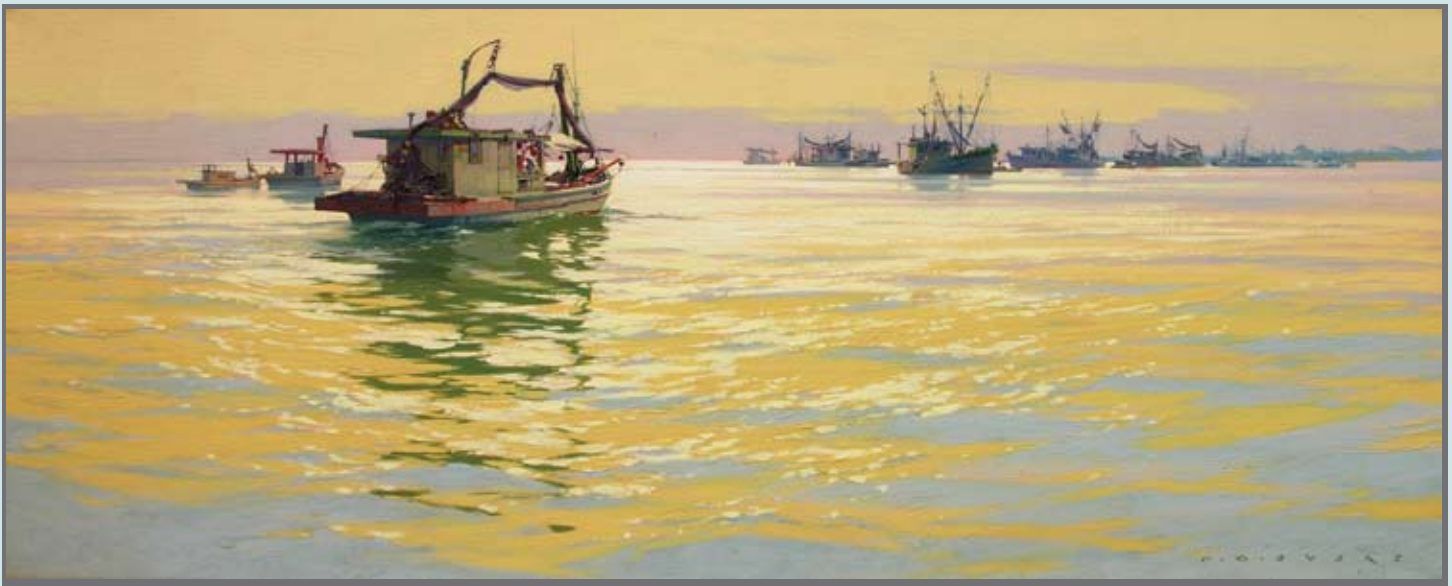
Occasionally, serendipity works in an artist's favor. As luck would have it, among the visitors to our **New York Yacht Club** painting weekend in **Newport, Rhode Island** was, aboard his beautiful little schooner, **Harvey Howalt**, whose success in the chemical business has



John Mecray (b.1937)

Schooner BRILLIANT Powering to Windward, 1932

Oil 23" x 48" \$135,000



Carl Evers (1907-2000)

Shrimper Fleet at Sunset

Acrylic 22" x 42" \$28,000

allowed him to pursue his interest in yachts and yachting through his ownership, at one time or another, of the **Alden Company**, **Hodgdon Yachts**, and what is currently the site of one of the biggest ship yards in Newport. Each year he sails his 137 ft. schooner *Islandia* from **Newport** to his house in **Jamaica**. This year two artists were invited to join him for a leg. From **Newport** to **Bermuda** Don Demers and Harvey went for an old fashioned rollercoaster ride. 25 ft. seas all the way, which as Don said, "Will make you pay attention when you're on watch." On the leg from **Bermuda** to **Jamaica** **Brec Morgan** was invited along. Brec has got plenty of sea beneath his keel being the 259th person to circumnavigate the globe alone, which he accomplished between 1998 and 2001 in his 27 ft. Pacific Seacraft sloop *Otter*. Brec's run to Jamaica with Harvey was a lot smoother: 9 days, 20 knot winds, reaching all the way. Both artists have already produced a number of sketches based on their two completely different trips. A number of very interesting paintings emerged from these voyages.

Another gathering of marine artists took place at the **33rd Annual Mystic International Marine Art Exhibition at Mystic Seaport in Mystic, Connecticut**. The judges **Jay Picotte**, curator of the **Museum of Yachting in Newport, Rhode Island**, and **Jeff Cooley**, Director of the **Cooley Gallery in Old Lyme**, selected thirteen artists to receive awards. Among the winners were: the Rudolph J. Schafer Maritime Heritage Award to **Victor Mays**; the Stobart Foundation Award to **H. Gray Park IV**, the Yachting Award to **Gary Bowans**; the Thomas Hoyne Award to the best painting depicting the fishing industry to **Jeff Weaver**; the Museum Purchase Award to **Lark Larsen**; the David Thimgan Award for West Coast painting to **Steve Mayo**; Marine Environmental Wildlife Award to **Terry Miller**; and six Awards of Excellence to **De-Bourree Bach**, **Robert Firehouse** and **Ian Hansen**, and sculptors **Charles Kenney**, **Robert Lagasse** and **Walfun Liney**. Congratulations to all!

2011's Yachting Award winner **Russ Kramer** reports that in addition to his duties as president of the ASMA, he's found time to complete a number of interesting projects, including a

depiction of 1871 *First Defense* of the America's Cup for a French collector, a 10 ft. turn-of-the-century yachting scene mural painted on Dacron sail cloth for a house in Maine, and a piece of a 50 ft. mural sponsored by the **State of Connecticut Public Art Program** in New London, CT.

Pacific coast artist **Cooper Hart** tells us that the **American Bird Conservancy** has asked him for permission to use his painting of "Captain Cook Arriving in Kealakekai Bay, Hawaii" for an upcoming documentary film on Hawaiian birds. He also relayed the news that a longtime fixture in the Hawaiian Island marine art gallery scene, the **Shipstore Gallery** which represented **Cooper Hart**, **Ray Massey** and many others has gone out of business with the owner apparently disappearing in the dark of night, leaving behind a trail of unpaid artists and consignees. Perhaps a casualty in the downtick of the economy, but see our Interesting Art News section for more on the economy's effect on the art business.

Where's the most contested art competition in the country this year? You guessed it. **Grand Rapids, Michigan**, where **ArtPrize 2013** is now in its fifth year. ArtPrize is a unique concept that has artwork shown in 192 different offices, schools, parks, etc. throughout the city. Visitors acting as the judges vote on their favorites. The artist whose work is voted as the "favorite" receives a check for \$250,000! While the artwork is as varied as the venues, past winners have included **Rand Ortner, Brooklyn, New York** for his marine piece "Open Water #24." If you're visiting Grand Rapids, or want to know how to enter, visit artprize.org.

Also in the Midwest, **Mary Burchichter** and **Bob Kierlin** continue to help the collection of the **Minnesota Marine Art Museum** increase in stature. In addition to its hundreds of paintings by marine artists like **James Buttersworth**, **Antonio Jacobsen**, **Montague Dawson**, **Don Demers**, and **Louis Dodd**, in recent years they've added paintings by **Vincent Van Gogh**, **Claude Monet**, and recently **Paul Cezanne's** 1881 painting "La Riviere." Located right on the banks of the Mississippi River in **Winona**, it is well worth a visit. See our exhibition schedule for their current and upcoming exhibitions.

Minnesotamarineart.org

In addition to exhibiting art and artifacts, museums play no small role in helping to bring together experts to educate people and discuss various issues. For 24 years the **New Bedford Whaling Museum** in **New Bedford, Massachusetts** has been holding its Annual Scrimshaw Weekend in May. Their extensive permanent collection of scrimshaw is chronicled in *Ingenious Contrivances, Curiously Carved: Scrimshaw at the New Bedford Whaling Museum* by **Dr. Stuart Frank**, which includes over 700 detailed photographs. (See our book page for details.) Each year attendees hear from the experts like **Hon. Paul G. Vanderman**, the keynote speaker; **Ken Brown**, **Ron Cardoza**, **Chuck Deluca**, **Andrew Jacobsen** and **Dr. Stuart Frank** among others on a variety of topics related to the art form. Information on the scheduled speakers can be found at whalingmuseum.org.

What do middle aged scrimshanders do after they move permanently to **Hawaii**? Why, **Bob Weiss** continues to work on special commissions and projects. (One of the beautiful things about a scrimshander's workshop working on 5"-6" pieces of ivory is that it's easily portable.) He entered the multi Island "Schaefer Portrait Challenge," open to artists in all media with top prize of \$15,000. While he did not win top prize, his moving portrait of his wife's parents on walrus tusk was the only piece of scrimshaw accepted into the 47-artist show and garnered great praise in all the reviews of it. In fact, the *Hawaii Tribune Herald* came out to Bob's studio to profile him. The exhibit was on view at the **First Hawaiian Bank Center in Honolulu**, sponsored by the **Honolulu Museum of Art**.

Who's got the most paintings on display at one time around the country? I think you'd have a hard time beating **Don Maitz**, who specializes in action packed paintings of pirates and other fantastic and mythological creatures. He tells me that he has 89 paintings displayed right now in museums around the country. Where you ask? Well, if you're visiting the **Cornell Museum of Art and American Culture in Del Ray Beach, Florida** anytime this year, you'll see 46 pirate paintings, and 20 fantasy works by

Noteworthy

American Society of Marine Artists' 15th National Exhibition Catalog

\$16.95

To order: americansocietyofmarineartists.com

An exhibition catalog of the artwork by Society members in the juried show currently touring the country.

Art of the Dive / Portraits of the Deep

David J. Wagner

Wes Siegrist

Hardcover 82 pp.

\$30.40

To order: lulu.com

A beautiful exhibition catalog that features photographs, paintings, sculptures, murals and monuments by the world's leading diving painters and sculptors, including Stanley Meltzoff, Al Barnes, Jean-Louis Courteau, Guy Harvey, Randy Puckett, Kent Ullberg, Wyland, and others.

The Art Hunter's Handbook: How to Buy Art for \$5 and Sell It for \$1,000,000

Les and Sue Fox

West Highland Fine Art

Paperback

ISBN: 9780615593906

128 pp

\$16.95

To order: americanartadvisor.com

A book that entertains as it reveals how to hunt down valuable paintings at tag sales and flea markets and cash in.

Artful Watercolor: Learning to use the Secrets of Light

Lou Bonamarte and Carolyn Janik

Hardcover

ISBN: 978114027409

224 pp.

\$24.95

To order: sterlingpublishing.com

In this beautifully illustrated book, consummate watercolorist, marine painter and founder of the Lyme Academy College of Fine Art in Lyme, CT, Lou Bonamarte, thoroughly examines how, when and why to apply the techniques used to create striking watercolor paintings, including which tools to use, color and light values, mixing custom colors, applying washes, and creating contrasts: harmony, and conflict, chaos and order.

British Battleships, 1919-1945

R.A. Burt

Naval Institute Press

Hardcover

ISBN: 9781591140528

448 pp

\$85

To order: nip.org / 800-233-8764

This newly designed, richly illustrated edition with photographs and line drawings, and details of design, armor, weaponry and more, is a much sought after Royal Navy reference.

Caveat Emptor: The Secret Life of an American Art Forger

Ken Perenyi

Pegasus Books

Hardcover

ISBN: 9781605983608

368 pp

\$18.45

To order: amazon.com

Buyer Beware: a confessional memoir by an exceptional forger of James E. Buttersworth, Martin Johnson Heade and other long-gone masters, who fooled Sotheby's, Christies and other major auction houses, and stymied an FBI investigation.



Classic New Jersey Decoys

James R. Doherty

Decoy Book

Hardcover

216 pp

\$55

To order: classicnjdecoys.com

A richly illustrated reference for collectors, novices and admirers, identifying and describing New Jersey decoys by artist and by region, and also providing a photographic survey of shorebirds.

Davenport's Art Reference & Price Guide, 2012

LTB Gordon's Art

Hardcover

ISBN: 9781933295428

\$219

CD \$395

To order: gordonsart.com

The most comprehensive art directory

of biographies and pricing information for over 335,000 artists in all media.

Figureheads of the Royal Navy

David Pulvertaft

Naval Institute Press

Hardcover

ISBN: 97819458321014

256 pp

\$49.95

To order: nip.org / 800-233-8764

A lavishly illustrated book that follows the development of figurehead carving, and presents an examination of the artist's interpretation of names and symbolism used in his creation.

Gary Jobson; American Sailing Story

Gary Jobson and Cynthia Goss with Foreword by Ted Turner

Nomad Press

Hardcover

ISBN: 9781936313761

296 pp

\$20.48

To order: amazon.com

An inspirational memoir by the renowned America's Cup and Fastnet Race winner who, upon a diagnosis of lymphoma and remission, reminisces about his incredible life, the sailors he's known and the evolution of the sport of sailing.

HMS EURYALUS (36) 1803

A Plank on Frame Model, Vols. I & II

Allan Yeldinsky

Wayne Kempson (Plans)

Sea Watch Books

Hardcover

152 pp

\$80/ea. vol.

To order: seawatchbooks.com / 541-997-4439

HMS Euryalus is a two-part series titled "Frigates of the Royal Navy." It examines the history, and details the building of a plank on frame model of this 36-gun frigate with elaborate illustrations. Volume I includes construction through the lower deck, and comes with 14 sheet plans and a CD of all the frames. Volume II includes a print of HMS *Euryalus* under sail by Geoff Hunt.

Ingenious Contrivances, Curiously Carved: Scrimshaw in the New Bedford Whaling Museum

Stuart Frank

David R. Godine

Hardcover

ISBN: 9781567924527

400pp

\$65

New Books

To order: godine.com

This exhibition catalog – the definitive book on the art of scrimshaw – details, with dramatic photographs and intriguing captions, 700 intricately carved and crafted scrimshaw pieces from the world's greatest collection, the New Bedford Whaling Museum Collection.

Legacy of a Ship Model Examining HMS Princess Royal 1773

Rob Napier
Sea Watch Books
Hardcover
224 pp

\$58

To order: seawatchbooks.com

A richly illustrated chronicle of master modeler Rob Napier's deconstruction and reconstruction of the ship model *Princess Royal* from the Rogers Collection of models at the U.S. Naval Academy Museum, rendered after its namesake that was launched by British Royal Navy in 1773.

Man of the Waterfront: The Story of Kaye Williams and Captain's Cove

Ralph Harvey
Create Space

Paperback ISBN: 9781475083033
505pp. \$19.99

To order: amazon.com

This is a captivating biography of the extraordinary life of the man who restored the replica of the H.M.S. *Rose*, a British Royal Navy frigate, created Captain's Cove Seaport, a maritime and amusement center and, in so doing, revived the downtrodden industrial city of Bridgeport, Connecticut.

The New York Yacht Club: A History, 1844-2008

John Rousmaniere
Seapoint Books

Hardcover ISBN: 978-0970644220
336 pp

To order: 207-703-2312

A lavishly illustrated history of America's oldest yacht club, with accounts of yachts, personalities such as Harold Vanderbilt, J. P. Morgan, Ted Turner, and Dennis Conner, America's Cup races, its world class art collection and more by America's foremost yachting historian; comes with the accompanying DVD "All About the Sailing," produced by America's Cup sailor, ESPN commentator Gary Jobson.

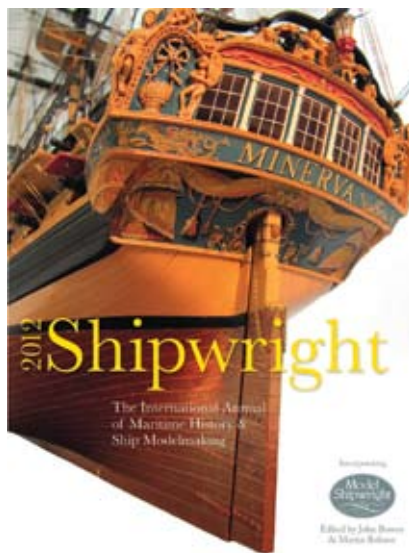
Ocean Liner Posters

Gabriele Cadringer and Anne Massy
Antique Collectors Club

Hardcover ISBN: 9781851496730
200 pp \$49.50

To order: antiquecollectorsclub.com

The history and evolution of ocean travel, including its political, social and cultural dimensions during its heyday, from the late 19th century to the 1960s conveyed through 240 beautiful graphic art posters and memorabilia from all the major ocean liners.



Oswald Brett: Marine Artist

Oswald Brett
Maritime Heritage Press
Hardcover

192 pp. \$65

To order: maritimeheritagepress.com

A splendidly illustrated autobiography of the rich and colorful life of an Australian born marine artist who voyaged around the world numerous times, and settled in New York.

The Sea Painter's World: The New Marine Art of Geoff Hunt

Geoff Hunt
Conway Publishing

Hardcover ISBN: 9781844861422
144 pp \$49.00

To order: anovabooks.com

Take a journey of discovery with the past President of the Royal Society of Marine Artists as he paints his way from the Thames in London to the Mediterranean, North America, the Caribbean and the Southern Hemisphere. There are paintings and drawings a

plenty, as well as researched descriptions of maritime history.

Seaworthy IV Marine Art

Willem Eerland
Hardcover

144 pp. \$25.91

To order: [tableau-maritimecards.nl/
info@tableau-maritimecards.nl](http://tableau-maritimecards.nl/info@tableau-maritimecards.nl)

Includes over 100 color reproductions of sailing ships, yachts, tugs, liners, tankers representing 40 years of paintings by celebrated Dutch artist, tug boat captain, and current Director of the Town of Schoonhoven Ferry Service, Willem Eerland

Shipwright 2012

The International Annual of Maritime History & Ship Modeling

John Bowen & Martin Robson, Eds.
Conway Publishing Co.

Hardcover ISBN: 9781844861491
208 pp \$47.50

To order: anovabooks.com

The 3rd edition, fully illustrated with photographs, prints, archival plans and artwork, focuses on scratch-built ship model building, restoration, history and marine art.

The Statenjacht Utrecht 1746

Ab Hoving, Editor

Cor Emke (Plans)

Sea Watch Books

Hardcover ISBN: 078098753216
176 pp. \$62

To order: seawatchbooks.com /
541-997-4439

Ab Hoving, ship model restorer for the Rijksmuseum in Amsterdam, documents the reconstruction of an 18th century Dutch States yacht, used to entertain and transport dignitaries. The English version includes 13 separate plans rendered by Cor Emke, well known modeler and draftsman.

Trout of the World - Revised and Updated

James Prosek
Abrams Books

Hardcover ISBN: 9781617690235
224 pp \$35

To order: abramsbooks.com

This updated edition features 30 new vivid fish paintings, a new preface and historical profiles of each fish.



the President of the United States that had been stolen from museums across the Northeast, including a land grant signed by **Abraham Lincoln**, was seized from a New York man's apartment who had been selling them; one Mark Ulugo was indicted in December for walking into the **Chambers Hotel** in mid Manhattan, putting five paintings off the wall into a bag and walking out, and later doing the same thing at an upper east side gallery including a \$350,000 sketch by Ferdinand Léger. These were later found hanging on the walls of Ulugo's **Hoboken, New Jersey** apartment. That's one way to acquire a collection, I suppose.

In New York City a complaint has been filed against one Robert Cook who has been accused of selling 16 works of art, that he did not own, by artists like **Picasso** and **Matisse** for nearly \$4 million without the owner's knowledge, and then not paying the owner. "Wow!" Cook is now living abroad.

And here's a story that reads like a **Robert Ludlum** novel. One day in 1978 **Michael Bakwin** returned to his house in Massachusetts to find \$30 million worth of artwork stolen. Though no arrest was made, it was well known that the seven missing paintings had been stolen by a career criminal named **David Colvin** who left them with his lawyer **Robert Mardirosian** for safe keeping. Before Colvin could be charged he was murdered. Mardirosian then sent the paintings to Switzerland for storage for the next twenty years. In 1999 he tried to sell the paintings through a Swiss lawyer and a Panamanian shell company. When he couldn't sell the paintings he tried to use them to extort \$15 million from the Bakwin family.

They did the sensible thing. They went to the **Art Loss Register**, a London-based international company listing lost and stolen paintings, which working with the FBI and the Swiss police eventually, by 2005, had recovered all seven paintings, including a **Cezanne**, which in 1999 was worth \$29 million. Based on the recent private sale of Cezanne's painting "Card Players" to a member of the **Qatar Royal** family for \$250 million dollars, who knows what that's worth today. The latest word was that Mardirosian was in his first year of a seven year jail sentence. You just can't make this stuff up.

Or take the case of one **William Toye**. Over the last four decades he and his wife have been forging and selling the works of Louisiana folk artist **Clementine Hunter** (who died at the age of 101 in 1988), apparently in collusion with a **New Orleans** dealer **Robert Lucky, Jr.**, to whom Toye in a colorful letter wrote in 2005 "And if you end up in jail, it would be with my blessing and my boot up your rear end." Ah. No honor among thieves, I suppose. It's a twisted tale that involves Toye's claim that a 1974 accusation that he had sold 22 forged Hunter paintings was really a plot by the former Mayor of New Orleans to dissuade Toye from running for City Council, and that in 1997 when it was discovered by an auction house that the **Degas**, **Matisse** and other paintings supplied by Toye were fakes, he claimed that they had switched the "originals" he had provided with fakes." Wow, Wow, Wow! It all came to a head a couple of years ago when the Feds descended on Toyes' **Baton Rouge** home with a fire truck, an animal control van, (Toyes reportedly had over a hundred cats), and an ambulance that carried away the suddenly collapsed Mrs. Toyes. It said that even during his recent "guilty" plea

in a **Lafayette, Louisiana** courtroom Toyes remained unbowed and whacked the **New York Times** photographer with his cane on his way out of court.

The Marine Art World was rocked with the recent publication of **Caveat Emptor** by self-confessed forger **Ken Perenyi**, who describes over forty years of forging artists like **James E. Buttersworth**, and **Martin Johnson Heade**, fooling all the experts (See our book page).

So what is a buyer to do? Unless the artist is still living, and the work is coming directly from him through a gallery, you should review the artwork's provenance—the "history of ownership"—you may also want to check the Art Loss Register to see if it's on their lost or missing list. To check if the work is actually by a given artist, if the artist is well known, and has left behind a foundation like **Andy Warhol**, **Jackson Pollock**, or **Willem de Kooning** you could check with them, though increasingly foundations are refusing to authenticate works. This has to do with economics. (The Warhol foundation was actually sued with the assertion that its rejection of an authentic Warhol was designed to drive up the price of the others.) Even this is not a clean road, however. Technology also comes into play here. Forensic specialists can look closely at the materials used in paintings. In the Knoedler case, forensic analysis revealed that one of the supposed "Jackson Pollock" paintings contained a yellow paint that was not even invented until after he died!

Of course, one of the considerations after buying works of art is how do you protect yourself if they are damaged or stolen. Even though you think you'll never forget a painting that you

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Sergio Roffo (b.1953)

Late Afternoon Sail

Oil 24" x 36" \$18,500



Marek Sarba (b.1945) *The Last Moments of the U.S.S. MONITOR off Cape Hatteras, N.C. December 31, 1862* Oil 24" x 36" \$26,000

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Don. If you're **Wisconsin** bound between now and March 2014 "Pirates: Ship to Shore" at the **Door County Maritime Museum in Sturgeon Bay, Wisconsin** will include 19 of Don's pirate paintings. His "Taking the *Whydah*" is currently traveling with the **15th National Exhibition of the American Society of Marine Artists**. Wow! As Don says himself, "That's amaitzing!"

Here's a cautionary tale about achieving success in the art field. The case of landscape painter **Russell Chatham**, a native of **San Francisco** whose grandfather was well known muralist Gottardo Piazzoni. Chatham left San Francisco and moved to **Livingston, Montana** in the 1970s where his paintings of the West were avidly collected by actors **Robert Redford, Warren Beatty, Jeff Bridges, Jessica Lange**, and others. He was so successful that for years he owned a gallery, a print shop, a publishing house and a restaurant. Today, as he says, "My sole possessions in this great universe are ten grey T-shirts and three pairs of overalls." What happened? Well, "I did what these rich people who were buying paintings from me told me to do, which was to buy land. So I took all the money I had and bought land. Unfortunately, just at the wrong time. Today there's little or no market for undeveloped Montana wilderness." Chatham has returned to San Francisco, and is working on his memoirs.

His story just reflects the difficulty of the artistic lifestyle. Chatham is not alone. There are many artists whom we consider some of the greatest of all times, including **Rembrandt**,

who were virtually penniless later in their career. Why did Rembrandt paint so many self-portraits for example? Simple. He couldn't afford any other model but himself.

Ah, but there's good news in **California** for fans of maritime art. **Joyce Nelson**, who with her husband Harry founded the **Ventura County Maritime Museum** in 1991 at **Oxnard** in the **Channel Islands Harbor**, officially opened their new building across the harbor, nearly quadrupling their previous exhibition space. The museum's terrific collection of maritime paintings from 17th century through the modern masters, along with shipmodels can be viewed at vcmm.org.

San Francisco, California of course, will be the site of the **2013 Americas Cup Regatta**, sailed from September 7 -22 in San Francisco. With vantage points available from inside the Bay, it should produce a tremendous subject matter for marine artists of the area, while we have not heard of any specific galleries opening related to the Cup. But hey, watch out for San Diego based America's Cup skipper **Dennis Conner** who's been making marine paintings for 20 years or so. We'll keep you posted.

One artist we're sure to see on one of the chase boats is **Newport Beach** and **Baja, Mexico** based artist **Scott Kennedy**. Scott is well known in southern California for his paintings made into posters to promote the **Newport Beach to Ensenada, Mexico Race** each year. He tells me he's just produced 40 pieces of work for Ceart, and is at work on a comprehensive book on his work and career, which has

taken him from living aboard a boat in Europe for many years, to living and painting on both the East and West Coasts of the United States.

One artist closely identified with contemporary yacht racing, partly because of the very contemporary look of his paintings will not be onsite to document the action packed event. I'm speaking of the late **Willard Bond** (1926-2012) whose colorful, dramatic oils and watercolors of modern racing yachts matched his own colorful personality. I've met hundreds of people over the years who tell me that they remember meeting Willard selling his paintings and prints as a regular feature of the **Newport, New York** and **Annapolis** Boat shows for 30 years. The story goes that if you waited until just before the show closed, he'd give you a *really* good deal. With a career that took him from playing in the **Navy Band** in the Pacific during World War II to acting in New York Theater, then to building geodesic domes in the **Jamaica** jungle, and serving as Pier Master greeting tall ships from around the world during **Op Sail 1976**, he never seemed to run out of energy or ideas. Most recently he was proud to have been named celebrity spokesman of the **National Hospice Regattas**, and donating his artwork to help raise money for this good cause. The marine art world will miss his unique presence. You can actually watch a video of Willard in full form at his last one man show at the Annapolis Marine Art Gallery in Annapolis, Maryland. Watch "Willard Bond Paint the Wind" on You Tube.

Christopher Blossom is another artist who has managed to straddle both coasts successfully.

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Richard Loud (b.1945)

Topsail Schooner BESSIE, Off Brant Point, Nantucket c.1905

Oil 18" x 34" \$23,000

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look at everyday, there is the case of a collector who had a valuable **Marc Chagall** painting prominently displayed on his yacht. It took him several months to realize that in fact the original painting had been stolen and replaced by a copy! It's interesting to know that **Chartis Insurance** who does a lot of art and jewelry insuring says that only approximately 17% of the claims that they pay out relate to outright theft of artwork.

But of course technology has its limits. "It will almost never prove that a work is authentic," says **Sharon Flescher**, Executive Director of the **International Foundation for Art Research**, "It can prove that a work is inauthentic, but not necessarily, if the materials are of the same period you won't find anachronisms." In other words, just because materials used were around when the artist was alive doesn't mean the work is by a particular artist.

How do you keep track of what you have in the event of theft or damage? Well, like everything else, there are whole industries that have grown up to address this. In addition to keeping accurate records of your purchases, one simple way is to take your iPhone and walk around the house and simply video things of value you have. In addition to photographs, you can employ some of the specially designed software to marry those photographs to information on artwork. There are nine or ten programs you can buy to accomplish this. All of them have their strengths and weaknesses. Some even offer free trials for a period of time, or for a set number of objects (usually ten to fifteen). All range in price between \$25 and \$50. All are compatible with Windows, some with Mac. **Collectify Inventory**, collectify.com

offers a free trial for up to ten items. **My Stuff**, contactplus.com costs \$40, it can be used free 16 times. **Frostbow Home Inventory** has a 30 day free trial under their Professional Version. **Home Manage 2011**, libertystreet.com also has a 30 day free trial. **C.A.D. 3.1**, tinkerware.com, which has been around for several years, has a \$50 fee with no trial period, but a full money back guarantee. **Quicken Home Inventory Managing** from the personal finance and business software publisher **Intuit**, <http://quicken.intuit.com> – go to the products tab for a professional version – costs \$30. There's no trial version. Nearly all of these offer fields to describe where an object was purchased or came down through the family, the location in your own house, price paid, even who you might want to leave it to in your Will.

Here's another interesting question relative to ownership. If you own a work of art, do you also own the right to reproduce it for pleasure or profit? Do you acquire the copyright automatically when you buy it? The answer is an emphatic no, unless it has been specifically negotiated in the purchase. Copyrights, like all intellectual property issues, present complex issues. The general rule in the law is that the copyright stays with the artist as long he or she is living, and stays with the artist's estate for 70 years after that. No one is immune from tampering with this. Take the case of **James Cameron**, director of *Titanic* who used a reproduction of **Picasso's** famous painting "Demoiselles d'Avignon" to hang aboard the ship in the first cut of the movie. Picasso's Estate got wind of this and contacted Cameron. They hold the copyright until 2043. Cameron wasn't too happy about this, but he finally paid some kind of a fee and, at the last minute, sub-

stituted a **Degas** painting in the Grand Salon of the ship, which can be seen in the movie just as the ship sinks.

Here's a case where science and research have come together to prove that a painting that was once thought to be Van Gogh, then later dismissed as not by Van Gogh, is now considered a genuine Van Gogh. What? It's entitled "Still Life with Meadow Flowers and Roses" which was acquired by the museum Croeller-Mueller in the Netherlands in 1974. By 2003 they had decided after looking at it more closely that it was not by Van Gogh, so they attributed it to an anonymous artist. Later, an X-ray of the painting clearly showed that underneath the flowers were two wrestlers wearing loin cloths. While reading Van Gogh's own voluminous correspondence, the museum came across a letter he wrote to his brother Theo while he was a student at Antwerp Academy in 1886 saying how happy he was with a painting he had done of two wrestlers. Knowing that it was not unusual for artists, particularly an impoverished one like Van Gogh, to paint over earlier paintings, the museum reversed its original opinion. It now hangs as an original Van Gogh. In the end, "authentication" of artwork turns out to take a combination of science and art. In fact, this whole story is written up in a new publication by the Van Gogh Museum entitled, *Rehabilitation of Flower Still Life* and the **Croeller-Mueller Museum** and a Lost Antwerp Painting by Van Gogh.

That's all the news that fits here, but read many more expanded tales at jruselljinishiangallery.com/marineartquarterly.



Based in the East, he exhibits annually at the **American Masters Exhibition** with fellow marine artists **Don Demers** and **Joe McGurl** at the **Salmagundi Club** in **New York City**, and regularly at the **J. Russell Jinishian Gallery** in **Fairfield**. But he's also a regular exhibitor at the annual exhibition the **Gene Autry Museum** in Los Angeles, and the **Prix de West** held in Oklahoma each year, where he's been a regular award winner. When he is not painting or cruising—or, excuse me, “researching”—on his boat, a 1962 Alden designed sloop, *Arcadia*, he's traveling west each year to the **Maynard Dixon Country plein air** event run by the **Thunderbird Foundation for the Arts** in Maynard Dixon's studio in **Mt. Carmel, Utah**. In general like most productive artists he says, “I live a boring life, spending hours each day alone at the easel.” But “boring” must be good for him based on the quality of the paintings he produces.

Speaking of *plein air* paintings again, which were particularly popular at the turn-of-the-century in New England, over the last 25 years they have really gained in popularity in the West, even now spawning the publication of *Plein Air Magazine*, under the leadership of retired *American Artist* editor **Steve Doherty**, himself a painter. Recently he, along with *Fine Art Connoisseur Magazine* editor **Peter Trippe** and publisher **Eric Rhodes**, sponsored what was billed as “the largest *plein air* event held

anywhere in the world”—The **Plein-Air Convention and Expo** in **Las Vegas** last year. How large was it? Well, an estimated 8,000 artists showed up and “painted the town,” as they say. This spectacular event certainly had to have put a smile on the faces of executives at artist paint makers **Winsor and Newton** and **Grumbacher**.

Further west, in fact, so far west it's East, **Keith Reynolds** reports that he just returned from his 20th annual exhibition in **Japan**, where he focused on great J-boats of America's Cup Races of 1930, '34 and '37. The shows held in **Yokohama** and **Kobe** featured Keith actually painting while people watched. He said it was extremely successful. In addition to his J-boat paintings, Keith prepared, at the special request of his **Osaka** gallery, sketches of the **Nile River** and the feluccas that sail there. Why? Because the **Santori Museum** next to his gallery held a major exhibition on historic Egypt and the Nile while he was there. Ah—two ancient cultures coming together.

The **America's Cup Regatta** over the years has not only been good for yachting, yacht design, **Rolex** and **Mt. Gay Rum**, but also for marine art. The great sporting action and super fast yachts have engendered some terrific artwork from **James E. Buttersworth** and **Frederic Cozzens** turn-of-the-century dramatic paintings of yachting scenes, to contemporary British artist **Tim Thompson's** incredible collection of

paintings of the salient moments from all 27 America's Cup Regattas, chronicled in *The Winning Moments*, a coffee table book by **Ranulf Rayner** recently republished as the *Story of the America's Cup, 1851-2003*, Warwick Publishing (Toronto/Los Angeles).

The 2013 Cup will coincide with the publication of a complete overview of art inspired by the America's Cup, financed by *America3* winning America's Cup skipper and prodigious marine art collector **Bill Koch**, and written by Maritime Art dealer **Alan Granby**. This will be the definitive book on America's Cup Art. So definitive, in fact, that as it's developed it's grown from a single volume to seven volumes. Wow! As **Johnny Carson's** sidekick **Ed McMahon** used to say. “Eeverything you want to know” about America's Cup art will be included in this publication *Art and Artifacts of the America's Cup*. See our next issue for specific information.

Here's an interesting tag sale story. I got a note recently from **Michael Patcher**, who had purchased a **Carl Evers** print of a square rigged ship, “Fast Freighter on Australia Run” which had been framed to include a check from Carl's personal checking account on which was printed the exact same image. Carl then inscribed the check and the print to the owner. What is it worth, Michael wanted to know. Hey, have you seen what a letter from George Washington is worth in our recent sales section?

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Tim Thompson (b.1951)

HMS ORION Off St. Peter Port, Guernsey, England

Oil 20" x 30" \$40,000

Sporting Art News



Arthur Shilstone (b.1922)
A Day in the Field
 Watercolor 18.5"x23" \$7,800

Stanley Meltzoff's artwork and legacy continue to travel throughout the US. Last year, Meltzoff's work was featured in *Art Of The Dive/Portraits Of The Deep*, which launched in the fall of 2011 at the **IGFA Headquarters in Dania Beach, FL**, then moved to **The Art Museum of South Texas in Corpus Christi**, and finally finished at **The Wildlife Experience in Parker, CO**. The next major exhibition was a first-ever comprehensive retrospective of Stanley's distinguished careers as both an illustrator and fish painter. *Oceans and Other Worlds*, which featured over 90 original paintings, launched at **The Museum of American Illustration in New York City** last June and was on display through the summer. Next stop was the **Roger Tory Peterson Institute of Natural History in Jamestown, NY**, where Meltzoff's work was the primary exhibition for the entire fall!

2013 started with two exhibitions launching within a month of each other. The first exhibition, titled "Lure Of The Ocean:

The Art Of Stanley Meltzoff is at **The Bruce Museum in Greenwich, CT** (www.brucemuseum.org). The **Hiram Blauvelt Art Museum in Oradell, NJ** (www.blauveltart-museum.com) also launched an exhibition of Meltzoff's work that will be featured through June 30. Between the two institutions, more than 80 of Meltzoff's game fish paintings will be on display for the first half of 2013!

Arthur Shilstone's work will be on display at the **Mahopac, NY Library** (mahopaclibrary.org) as a Retrospective Exhibition of his 70-year career as an illustrator and fine artist. Additionally, Shilstone's work is one of the focal points at the ongoing **Sportsman's Palette** exhibition and sale at the **Orvis-Sandanona Shooting Grounds in Millbrook, NY** and, last year, one of Shilstone's paintings was accepted into the permanent collection of the **American Museum of Fly Fishing in Manchester, VT**. Shilstone's work continues to grace the covers and pages of such notable sporting publications as *Gray's Sporting Journal* and *Sporting Classics*. Collectors today recognize Shilstone as the world's finest sporting art watercolorist and most closely compare him to one of his notable predecessors – **Ogden Pleissner**.

Al Barnes recently completed a grand commission that measures over six feet in length – proof that Al can produce just about anything he is commissioned to do with a level of expertise, great design, mood and conviction that only Al can do. Last year, Al was bestowed the great honor of having one of his recent paintings featured on the cover of *Contemporary American Marine Art – 15th National Exhibition of The American Society of Marine Artists 2011-2013 Catalog*.

Nick Mayer has been very busy lately, working on several commissions, various projects and participating in a number of shows and events. Nick was also tapped this fall for a major project to create 40 paintings of popular indigenous fish species of **Catalina Island** off the coast of southern California. The book, produced by master Catalina diver **Jon Council** and renowned fishing author **Mike Rivkin**, will be an art book/field guide to the fish of Catalina Island. The book is available as of summer 2013, as will the original artwork from the book – *The Mayer Catalina Collection*. Nick has been busy on a number of commission projects, including an Atlantic Salmon painting that was prominently displayed at the 2012 **Atlantic Salmon Federation Dinner in New York City**.

Roger Blum took a trip recently to **Lake Clark National Park in Alaska**. Roger offers, in his own words, his experience during this recent outing:

"I stayed at the **Silver Salmon Lodge at Lake Clark National Park**. The purpose for my trip was to gather big game, fishing and landscape for future paintings. Every day while at the lodge, I observed Grizzly bears foraging food, at leisure and occasionally sows protecting their cubs from

Sporting Art at

ORVIS SANDANONA
SHOOTING GROUNDS

Orvis Sandanona in Millbrook, NY in collaboration with J. Russell Jinishian Gallery in Fairfield, CT present an ongoing Exhibition and Sale featuring 50 new paintings from today's premier Sporting Artists and is open to the public.
 For exhibition information: jrusselljinishiangallery.com and orvis.com/sandanona



Roger Blum (b.1950) *Out of the Shadows*
 Oil 12"x16" \$3,200

the constant threat of other bears. The lodge is uniquely situated in prime habitat of grasses, berries and Salmon Runs in the nearby Silver Salmon Creek. Often, grizzlies would come into the lodge area, as they would smell food cooking. One day a bear came into the lodge mudroom and took my prize salmon catch from the mudroom sink the guide was using to clean and fillet the fish. That memory was worth my loss!

Mark Susinno continues to gather accolades for his artwork and, most recently, one of his paintings – A Snook subject - was selected into a juried show titled ‘**America’s Parks Through The Beauty Of Art**’. The painting also received the prestigious **Wildlife Art Journal Juror’s Choice Award**. These honors are just one more example of Mark’s unique ability to capture fish in their natural environment and why he is so celebrated as an “in situ” fish painter.



Nick Mayer (b.1971) *Cow Mahi Mahi*
Watercolor 12"x31" \$4,500

This all comes on the heels of a banner year for Mark as a 2012 inductee into the **Fresh Water Fishing Hall of Fame and Museum**, in

Hayward, WI, as a **Legendary Artist**; a rare accomplishment indeed that keeps Mark in some very fine company, with the likes of **Ogden Pleissner, Eldridge Hardie, Chet Reneson & Brett Smith**, to name just a few. Mark’s work was featured in the **Western Visions Annual Show & Sale** at the **National Museum of Wildlife Art** in **Jackson, WY**.

Mike Stidham continues to be busy with commission work and he just recently finished a commission for a private collector – a 40"x60" canvas of a Brown & Rainbow - Now that’s a lot of painting! Stidham’s work will be featured at the **8th Annual Orvis Sandanona ‘Shotgun Classic’** event this June, with new paintings on display. Mike’s work will also be featured in the upcoming **Orvis Sandanona Family Game Fair Weekend in September** in **Millbrook, NY**. Along with fellow artists Arthur Shilstone, Al Barnes and Stanley Meltzoff, one of Mike’s paintings was recently accepted into the **American Museum of Fly Fishing’s** permanent collection and will be on display in a major exhibition on saltwater fly fishing slated for

Upcoming Sporting Art Exhibitions

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This year the Museum will pay tribute to industry icon and innovator Leon Martuch, Founder of Scientific Anglers and active contributor to the early Trout Unlimited formation.

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amff.com • September 18

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Two days of sporting clays shooting. Unlimited shotgun shooting, lessons with guest instructors, gourmet meals, cocktail party, scotch tasting,

and a chance to win a Caesar Guerini shotgun. Novices are welcome. *The Sportsman’s Palette* ongoing exhibition also on display

Orvis Sandanona Shooting Grounds

Millbrook, NY • 845-677-9701
orvis.com/sandanona
June 6-7

LURE OF THE OCEAN: THE ART OF STANLEY MELTZOFF

This exhibition features approximately 30 oil paintings by Meltzoff portraying fish in their environments from the New Jersey shores to the shallows of the Caribbean and the deep Atlantic waters. The exhibition *Lure of the Ocean: The Art of Stanley Meltzoff* is organized by the Bruce Museum in cooperation with the J. Russell Jinishian Gallery in Fairfield, CT

Bruce Museum
Greenwich, CT • 203-869-0376
brucemuseum.org
Through June 2

2014 at the Museum in Manchester, VT. More details on the exhibition will follow in the coming months.

Fred Polhemus

Sporting Art Specialist
sportingartnews@gmail.com



Al Barnes (b.1937)

Bright Flats

Oil 36" x 80" Recent Commission

Another artist who uses watercolor, but transparent watercolor in a loose, painterly way, and who also specializes in military vessels is artist, author of five books on military and aviation history, American Society of Marine Art past President **Ian Marshall**.

His painting and an article on the "SMS *Konigsberg* At Pangani East Africa, July 1914" was included in the winter edition of *Sea History Magazine*. Ian is working toward an exhibition on the history of aircraft carriers, "The Aircraft Carrier, 1912-2012." To date he's completed 12 of the 26 paintings he has in mind, including vessels like HMS *Engadine* 1916, USS *Wasp* CV-7 1942, USS *Intrepid* 1944, USS *Enterprise* 1975, and the HMS *Illustrious* 1982. For more information visit jrusselljinishianguallery.com.

From Down Under, **Dean Clafin**, Secretary of the "other" ASMA – **Australian Society of Marine Artists** –

reports that the association is continuing to gain in membership. They're now up to 139 artist members. Dean says that they have been very successful in mounting exhibits in museums and government departments around Australia. From March to May of this year a selection of members' works were on exhibit in "Celebrating a Maritime Year" at **Lady Denman Heritage Complex** in

Huskisson, NSW. They have a very informative online newsletter, "Marine Art in Australia" at marineartistsaustralia.com.au in which you'll learn that Jane Bennett won the President's Medal for her painting of the ex van frigate

Newcastle, and Wollongong." You'll read the tale of a research voyage aboard the tallship *James Craig* by **Ian Hansen** in company with fellow Society member **Hugh Cross**; a message from president Carter about traditions, and the

importance of keeping it alive; view the craftsmanship of ship models of **Roland Michael Laroche**. **Ross Shardlow** tells of completing a painting of the full rigged ship *Narcissis* 1876, featured in Joseph Conrad's novel; and finally "Marine Art in Australia," a review written by artist **Peter Yeoman** (1930-2007).

In an unusual collaboration with the **Sydney Heritage Fleet Museum**, the Society sponsors an artist-in-residence program to record today's maritime life, arguably the maritime history of the future. Artists are invited to spend three to four months at

the museum and are given studio space on the top deck of the historic Sydney Harbor Ferry *Kanangra*. At the end of that period the museum mounts an exhibition of the artist's work. Hey, they really know how to treat marine artists in Australia, it seems.

That's all the news that fits for now. Keep those cards and emails coming in.



Peter Layne Arguimbau (b.1951)
ENDEAVOUR vs. SHAMROCK at Castle Hill Light Newport, RI
Oil 28" x 34" \$15,000

HMS *Adelaide* at the decommissioning at **Glebe Island Wharf**; President **Robert Carter**, who selected her said that the artist is "leaving an important historical record of the 'way we were', and how commerce and industry were intertwined with the waterways of **Sydney**,

ABOUT THE PUBLISHER



J. Russell Jinishian, a graduate of Cornell University, is internationally recognized as America's leading authority on contemporary marine art. The former long time Director of the Marine Art Gallery at Mystic Seaport Museum, his writings have appeared in *Sailing*, *Sea History*, *American Artist*, *Art New England* and other publications. For many years he was the Art Critic for the *Connecticut Post* and a

Contributing Editor of *Nautical World Magazine*, where his popular column on marine art appeared regularly. He sits on the board of the **National Maritime Historical Society**, and is a member of the **New York Yacht Club**. He is the author of *Bound for Blue Water*, considered the definitive Guide to Contemporary Marine Art. He currently operates the J. Russell Jinishian Gallery, specializing in 19th, 20th, and 21st Century Marine and Sporting Art and continues to lecture nationally on marine art and collecting. He may be reached at 1899 Bronson Road, Fairfield, CT 06824. Phone: 203-259-8753 Fax: 203-259-8761, or e-mail: rjinishian@optonline.net.



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Marine Art 1865 - 1965



Joseph B. Smith (1798-1876)

Bark JAMES L. DAVIS c.1857

Oil 25" x 36" \$55,000



Robert Sticker (1922-2011)

On a Nantucket Sleigh Ride

Painted in 1965 Oil 20" x 26" \$12,500



Russ Kramer (b. 1960)

AMERICA Salutes Queen Victoria, August 22, 1851

Oil 30" x 40" \$45,000

Above, Russ Kramer, the current President of the American Society of Marine Artists, has used his powerful artistic imagination to recreate the activity aboard AMERICA as she's passing the Queen's Royal Yacht just after winning the first "America's Cup" (see A.D. Blake's dramatic painting of this moment on the opposite page). . . Here the Royal Yacht VICTORIA AND ALBERT falls in alongside, as New York Yacht Club Commodore and Yacht AMERICA's owner John Cox Stevens orders the crew to dip her colors and doff their caps to the Royal Family in a gesture of respect and sportsmanship. Shown onboard AMERICA are Cox, Captain Richard Brown, First Mate Nelson Comstock, Colonel James Hamilton, English Pilot Robert Underwood and Edwin Stevens. Queen Victoria, Prince Albert, and their son Albert Edward can be seen on the observation deck of the royal Yacht. Albert Edward is dressed in a sailor suit – the first child ever to do so.



William Muller (b.1936)

*Hudson River Line Steamer NEW YORK
Passing Catskill Mountains Above Kingston, 1890*

Oil 42 1/2" x 75 1/2" \$55,000



A. D. Blake (b.1951)

The AMERICA passing the VICTORIA AND ALBERT off the Needles, Isle of Wight, During the Race for the Royal Yacht Squadron Cup (America's Cup), Friday August 22, 1851

Oil 36" x 48" \$75,000

This dynamic painting depicts the AMERICA sailing 'wing and wing' (mainsail to port, foresail to starboard and jib to port) as she races past the Needles during the race for the Royal Yacht Squadron Cup, now known as the America's Cup. Her well eased mainsail and jib are encouraging her to roll to windward showing her newly painted glistening black topsides (painted in France, after she crossed the Atlantic) reflecting the waves and sky. The Royal Yacht VICTORIA AND ALBERT, with Queen Victoria aboard, is steaming to catch up with AMERICA. The AMERICA is about to lower her ensign and all crew to take off their hats as a mark of respect to the Queen.

An excursion steamer, a small red sailed yawl and a small steamer can be seen to leeward of the VICTORIA AND ALBERT. Astern of AMERICA and just appearing through the mist and light showers, is the cutter Wildfire. Although she was an unofficial entrant in the race, because she carried moveable sand bags as ballast, she caught and past America as the wind went very light on the run to the finish off The Castle at Cowes.

Clouds cast shadows across the foreground and the excursion steamer and some of the cliffs in the background. The America is 'lit up' in a patch of sparkling sunlit water.

At 8.37pm, to the sound of cannon fire from The Castle and cheers from the crowds thronging the shoreline, AMERICA crossed the finish line to win the first "America's Cup."

To read a more expanded version of *MARINE ART NEWS*
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America's Leading Gallery of Marine & Sporting Art



Patrick O'Brien (b.1960) *Battle of Trafalgar, Spanish Ship SANTSIMA TRINIDAD and HMS VICTORY, October 21, 1805* Oil 24" x 36" \$12,500

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|---------------------|---------------------|-------------------|---------------------|-------------------|-------------------|
| Wick Ahrens | Frederic C. Cozzens | Thomas N. Graves | Richard Dana Kuchta | Elizabeth Mumford | Arthur Shilstone |
| Peter Arguimbau | Roy Cross | James Griffiths | Robert Lagasse | Rob Napier | Robert Sticker |
| Dimetrious Athas | Steve Cryan | Robert Grimson | Gerald Levey | Yves Parent | Mike Stidham |
| John Atwater | Robert B. Dance | Glen Hacker | Dale Lind | Ed Parker | John Stobart |
| Al Barnes | William R. Davis | Eldridge Hardie | Patrick Livingstone | Patrick O'Brien | Mark Susinno |
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